MODERN MUSIC AND MUSICIANS

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Philharmonic Edition

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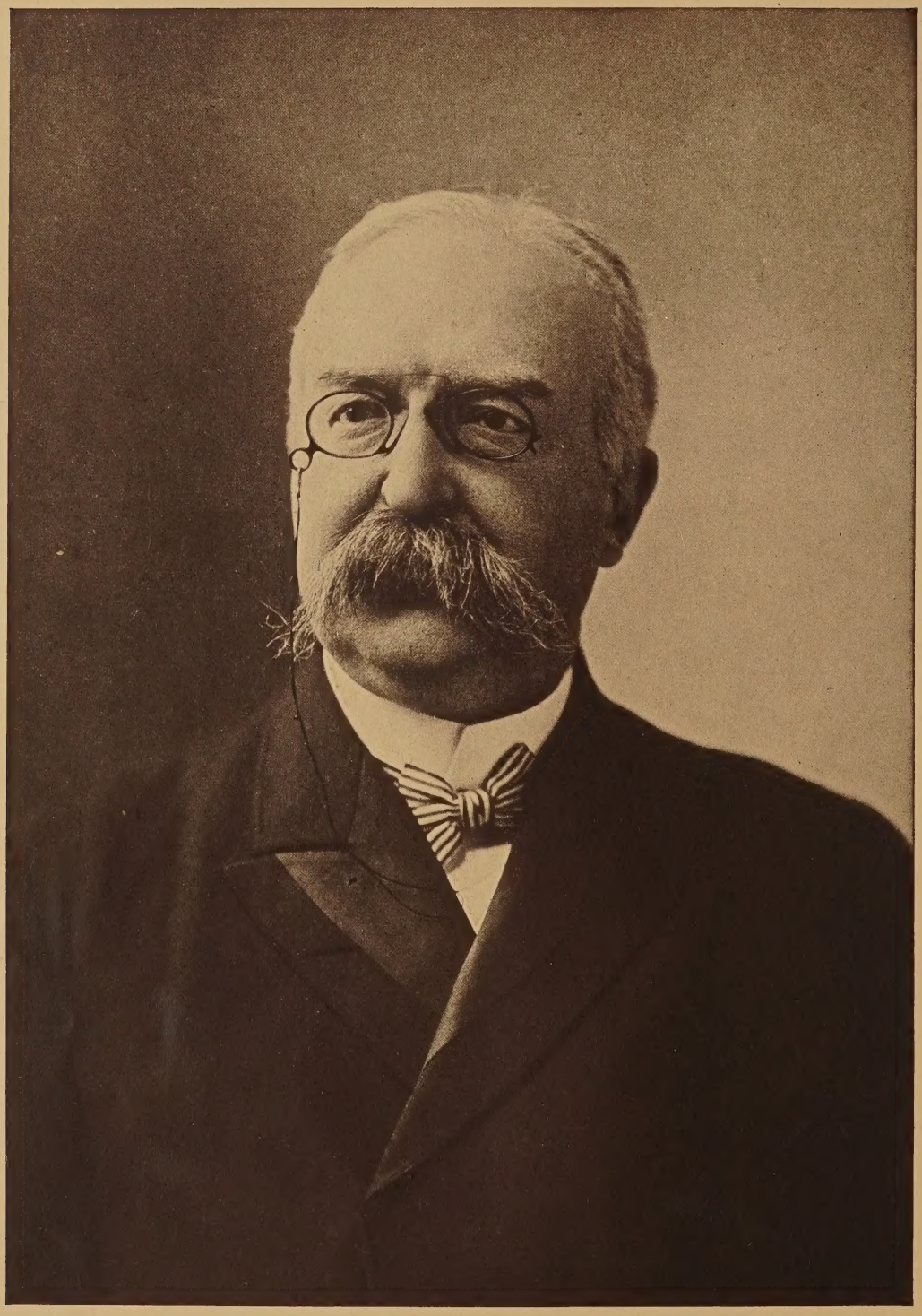

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MODERN MUSIC AND MUSICIANS

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VOLUME I

COMPOSITIONS FOR PIANO

THE UNIVERSITY SOCIETY INC.
NEW YORK

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PREFACE

IN publishing a revised edition of MODERN MUSIC AND MUSICIANS I have endeavored as far as possible to reflect the changes which are so continuous in our Art. Music changes far more than Painting or Poetry, and not only are there constantly new developments in its construction, but there is a wider latitude in taste than there is in other Arts. In such a collection therefore, even while keeping to that which is best and most representative in composition, there must be included some works about which there are varying opinions. The English, for example, place Mendelssohn much higher than he is ranked by the French or Germans. Debussy, Richard Strauss, and other moderns have both devoted adherents and energetic opponents. I believe that this collection will mirror all the chief musical influences of the present, while it contains a large number of compositions which have crystallized into representative Classical Music. These volumes are therefore an epitome of piano music in the first half of the twentieth century.

It is imperative, in this day of musical advance, that the pianist's education should not be bounded by the keyboard. The lives of the masters, the birth and growth of different musical schools, the management of the orchestra in compositions that one hears frequently, the comprehension of the plan or form of the compositions which one executes, all these things are necessary to the fullest enjoyment and appreciation of Music. It has been my aim to gather as many as possible of these topics into a single work, properly classified and accessible for constant reference.

NEW ENGLAND CONSERVATORY OF MUSIC,
BOSTON, MASS.

PUBLISHERS' FOREWORD

THERE is no lack of evidence pointing to a tremendous growth of musical culture in the United States during recent years, and this increased interest is reflected in a more serious attitude toward music study as an educational factor. The granting of school credits for music study in institutions of higher learning, and even in the graded schools for work pursued under outside teachers, as inaugurated by departments of education in several states, has given added impetus to an already marked tendency toward an entire revaluation of the literature of music on the part of the greater public, with a proportionately enhanced appreciation for its more serious phases.

During several years MODERN MUSIC AND MUSICIANS has played no small part by way of assisting in this development, and it has seemed that a further thorough revision of so highly successful a work, in keeping with the growing discrimination in matters of musical taste, would be a worthy tribute to American musical achievement and at the same time would open up a still broader field of usefulness and service.

That every musical home be in possession of an adequate nucleus for a musical library, one that will at a glance open up to the vision of the musical devotee of whatever degree of proficiency, a comprehensive view of the best of the available literature, is a condition which is admittedly desirable. That a compilation which aspires to this high position must be the result of the careful sifting of the musical accumulation of the centuries, is equally obvious.

This has been the particular endeavor of the editors and of their associates in the preparation of this revised edition of MODERN MUSIC AND MUSICIANS. Still further to verify the correctness of their judgment, there was projected a carefully selected list which should represent The World's One Hundred Greatest Compositions for the piano, as prepared by a committee of eminent musical specialists. Contained in this collection, then, is every one of the compositions which found a place on the final list of one hundred, as selected by this committee, and in addition there are included in the compilation a large number of those pieces which, although mentioned on lists submitted by several members of the committee, yet lacked by a narrow margin sufficient "votes" to entitle them to a place among the immortal one hundred.

In this new revision are also a considerable number of works which were contained in the Century Library of Music, a collection of many of the masterpieces for the piano which in years past have appeared on the programs of the great piano virtuoso, I. J. Paderewski. The fortunate acquirement of title to that extensive work made it possible to present these selections in Mr. Paderewski's authorized versions, printed from the identical plates which were used in his own compilation.

All of the various selections which have been added in this revision have been carefully fingered, phrased and pedaled by competent authorities, and according to the requirements of modern methods of pedagogy, resulting in editions which should inspire the respect of the exacting teacher as well as of the casual pianist.

Every school of composition is adequately represented, from the contrapuntal age of Bach and his contemporaries to the ultra-modern writers of the present day, and this comprehensiveness as to schools and nationalistic tendencies embraces practically every country from that of

the Norwegian Grieg, the Bohemian Dvořák, the Slavic Tschaikowsky, to the Spanish Albeniz, the Cuban Cervantes, and the Belgian César Franck, not forgetting our own Americans of both yesteryear and today.

There is also considered every grade of technical advancement from the beginning steps in elementary music study through the salon, recreative and intermediate study piece of moderate difficulty, to some of the giant classic masterpieces which are the heritage of all ages and all peoples, both in the present and for generations to come.

It would hardly be possible for any private collector to bring to bear in the selection of his library a degree of authoritative judgment proportionate to that which entered into the preparation of this ideally balanced epitome of the world's music literature. That it could with impunity be materially added to, goes without saying; but to further compress it without undue sacrifice of invaluable material is well nigh impossible.

To emphasize the appropriateness of the title, MODERN MUSIC AND MUSICIANS, as applied to a work which contains examples taken from the masters of all epochs, let it be remembered that although more than two centuries have passed over the grave of the modest cantor of Leipsic, his immortal masterpieces of counterpoint are today as modern as the most modern of our contemporaries. To take Bach out of the modern literature and out of the equipment of the modern musician, would be to leave a void which nothing else could fill. By way of justification of the title, then, if any such be needed, let it be reiterated that an adequate equipment for the modern musician entails at least a speaking acquaintance with every one of the works contained within this compilation, and that this necessity is in itself the reason for the inclusion of each of the works selected by the editorial board.

History records many careers of meteoric brilliancy which are now but a memory, as also volcanoes which are now extinct; but influences which today are as vital as at any previous epoch need no historian to vouchsafe their modernity, any more than does Vesuvius—one of the great romances of history, but still pursuing a very persistent and potent existence in this the twentieth century.

Convenient indexes, both by title and composer, separate indexes of the Hundred Best pieces, of the study material contained in the beginning of the sixth volume, and a graded index by which the entire resources of the work may be marshaled into one complete study course —all weld the compilation into one composite work, thus achieving a degree of convenience, utility and accessibility such as could be arrived at only with difficulty through any process of gradual collecting.

The hope that this compilation will in a measure demonstrate its right to acceptance as a standard of attainment, and that its field of influence will extend to every musical home within the confines of our United States, is the desire which prompts its presentation in this new and greatly enlarged form, in keeping with the original name and aim of MODERN MUSIC AND MUSICIANS.

THE PUBLISHERS.

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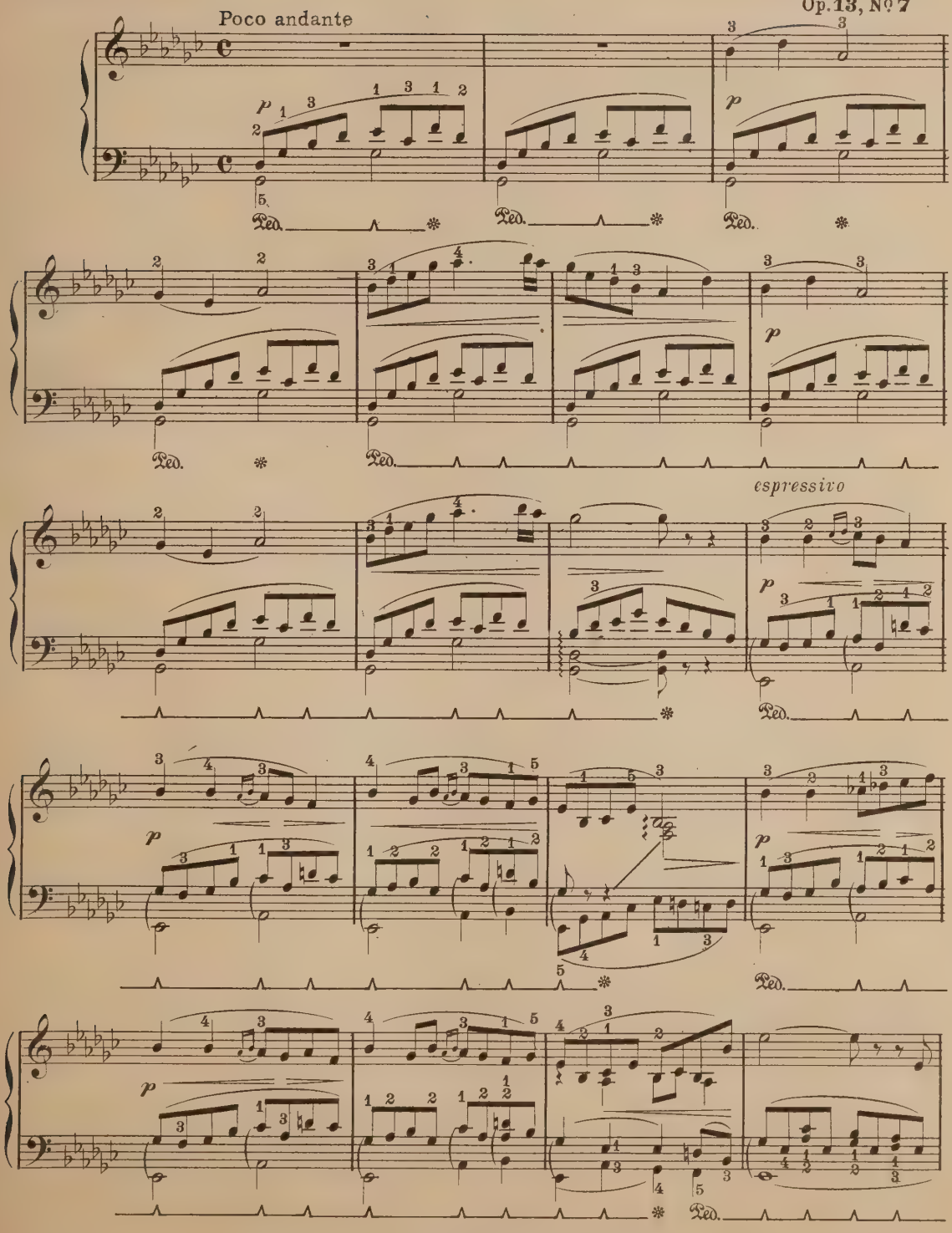
BERCEUSE

LULLABY

Edited by
Charles Dennée

ALEX. ILYNSKY
Op. 13, No 7



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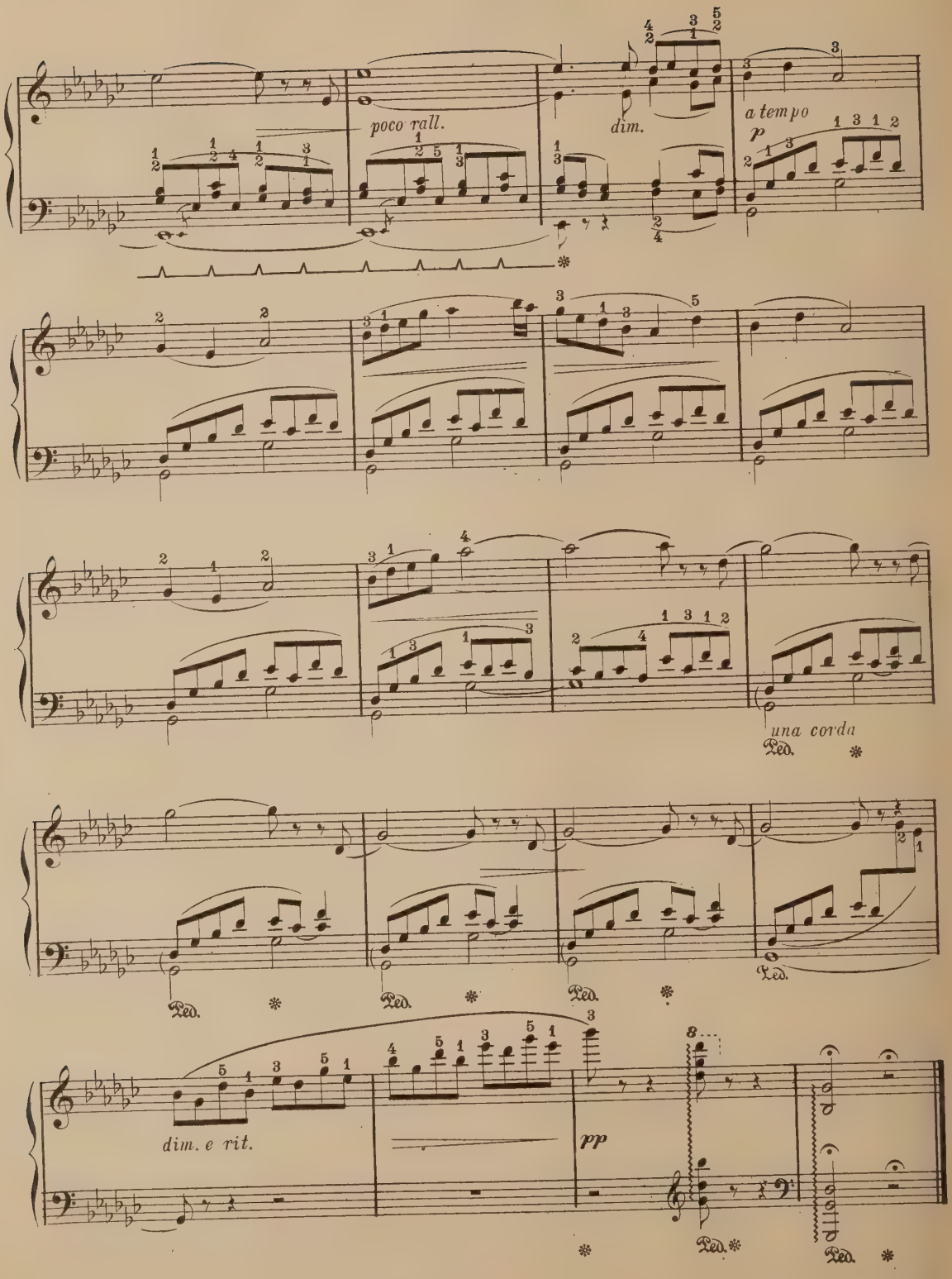
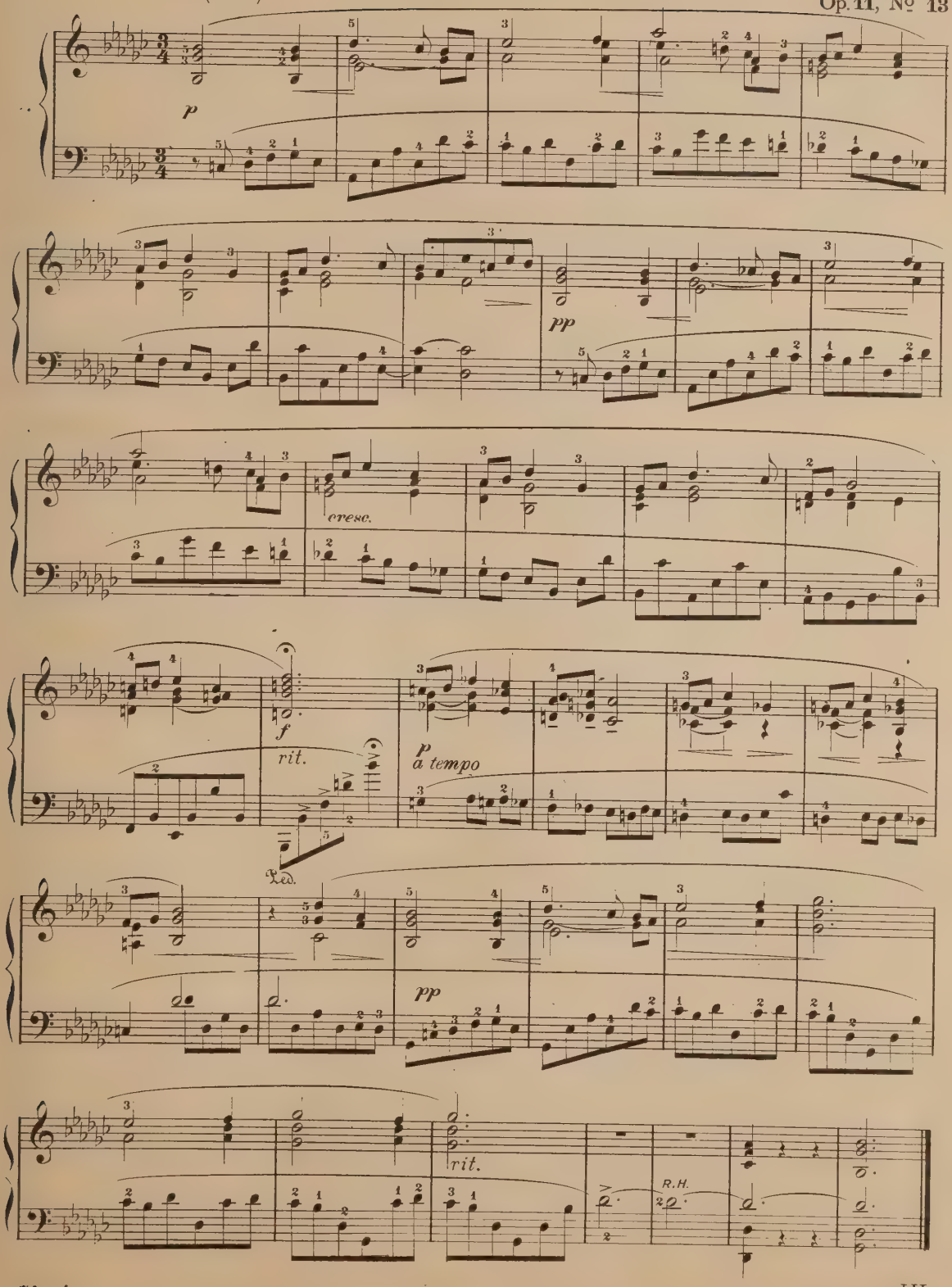

poco rall.
dim.
a tempo
p
una corda
Ped.
dim. e rit.
pp

PRELUDE

Lento(♩=76)

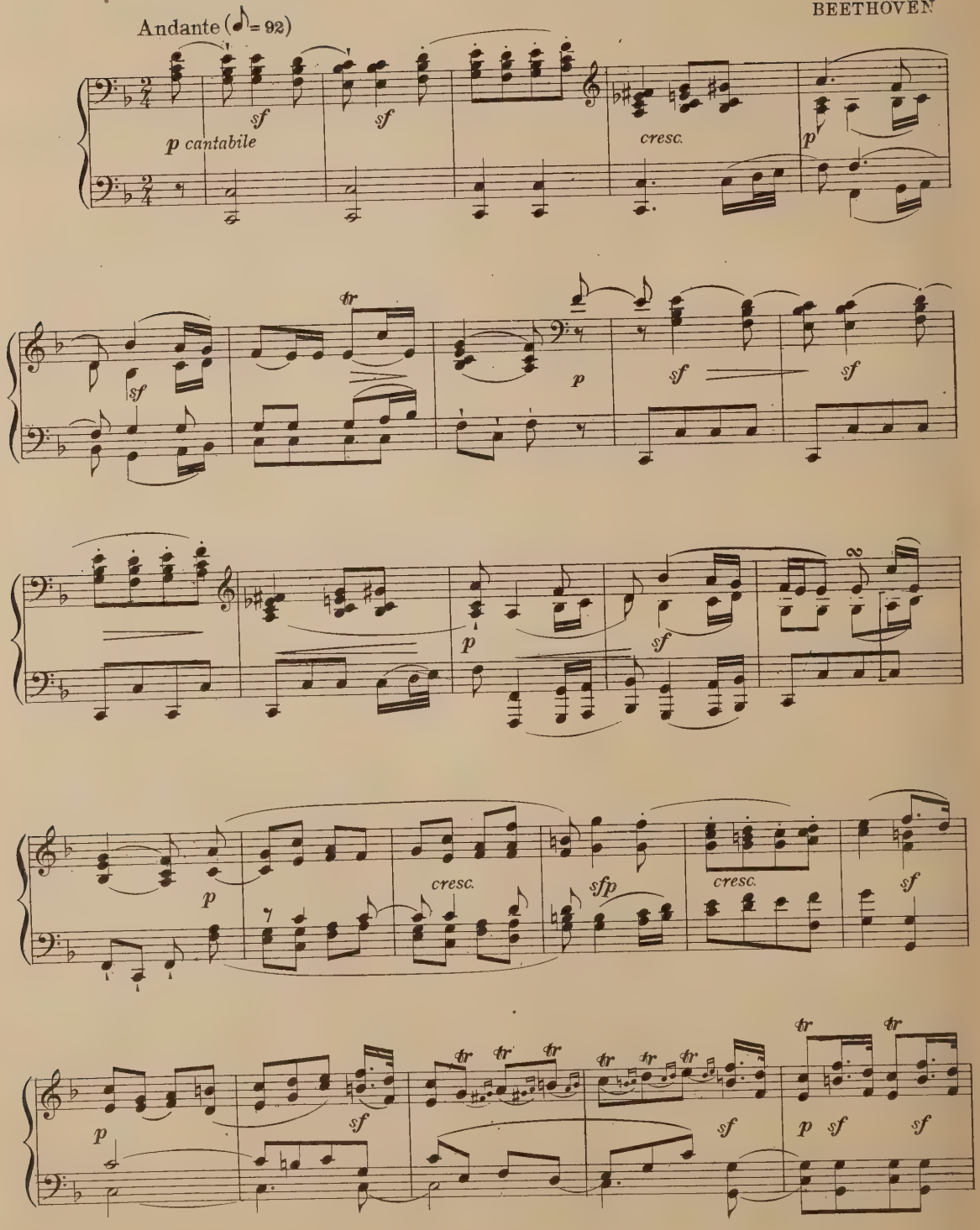
A. SCRIABINE
Op. 11, № 13

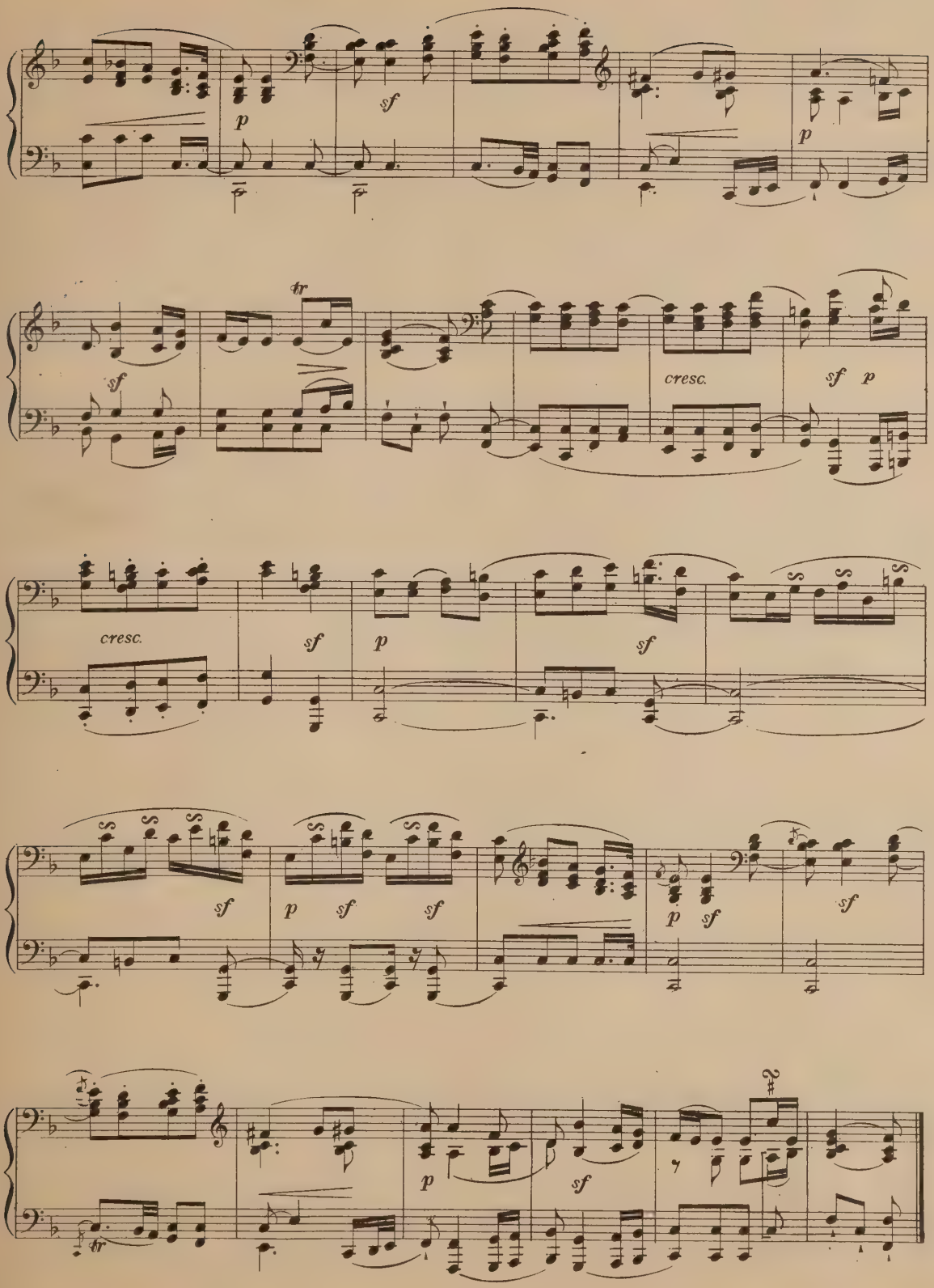


ANDANTE

(From the "KREUTZER" Sonata)

BEETHOVEN




p
sf
p
tr
sf
cresc.
sf p
cresc.
sf
p
sf
sf
p sf sf
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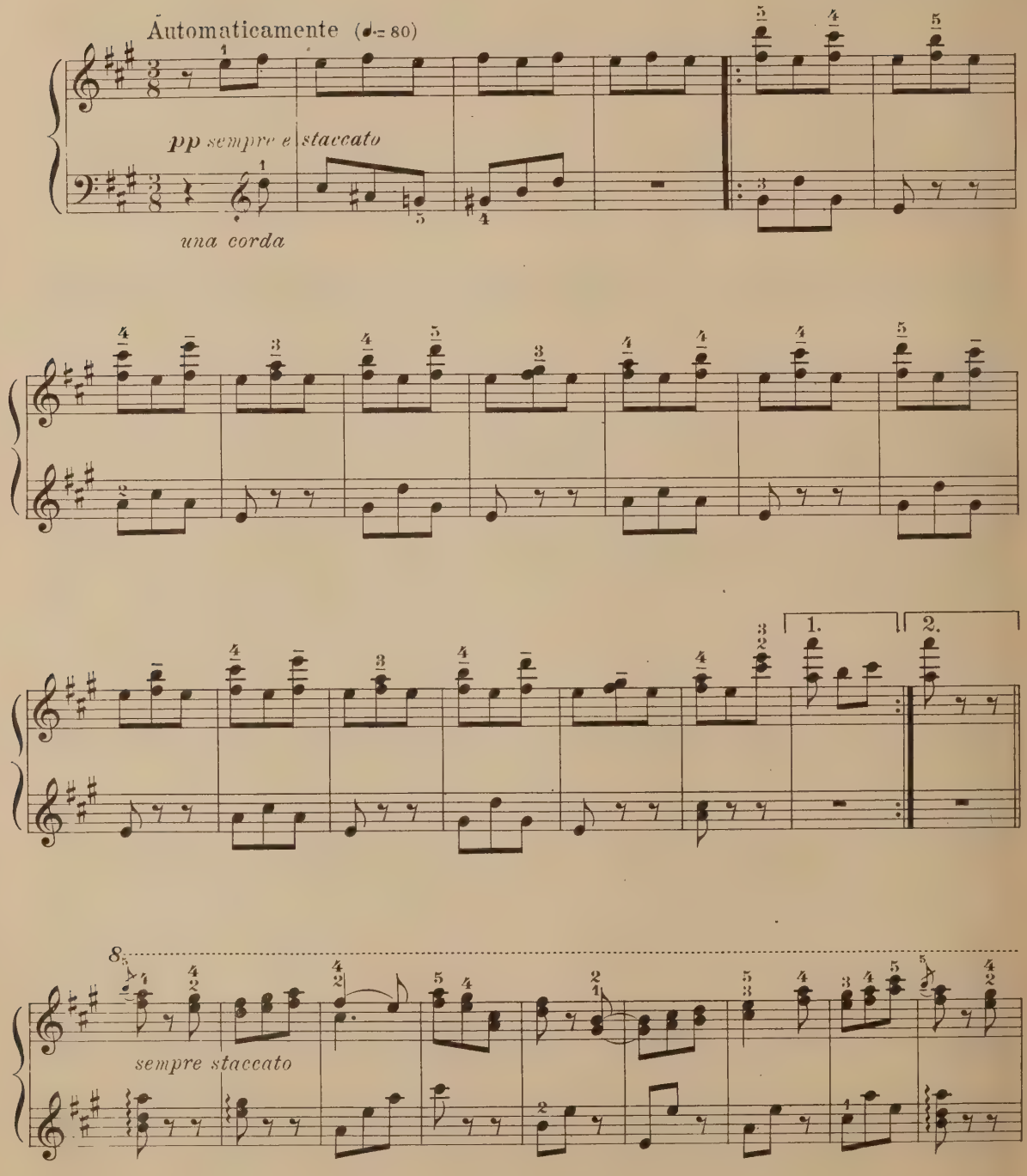
sf
tr

THE MUSIC BOX
UNE TABATIÈRE À MUSIQUE
(Valse Badinage)

ANATOLE LIADOW
Op. 32



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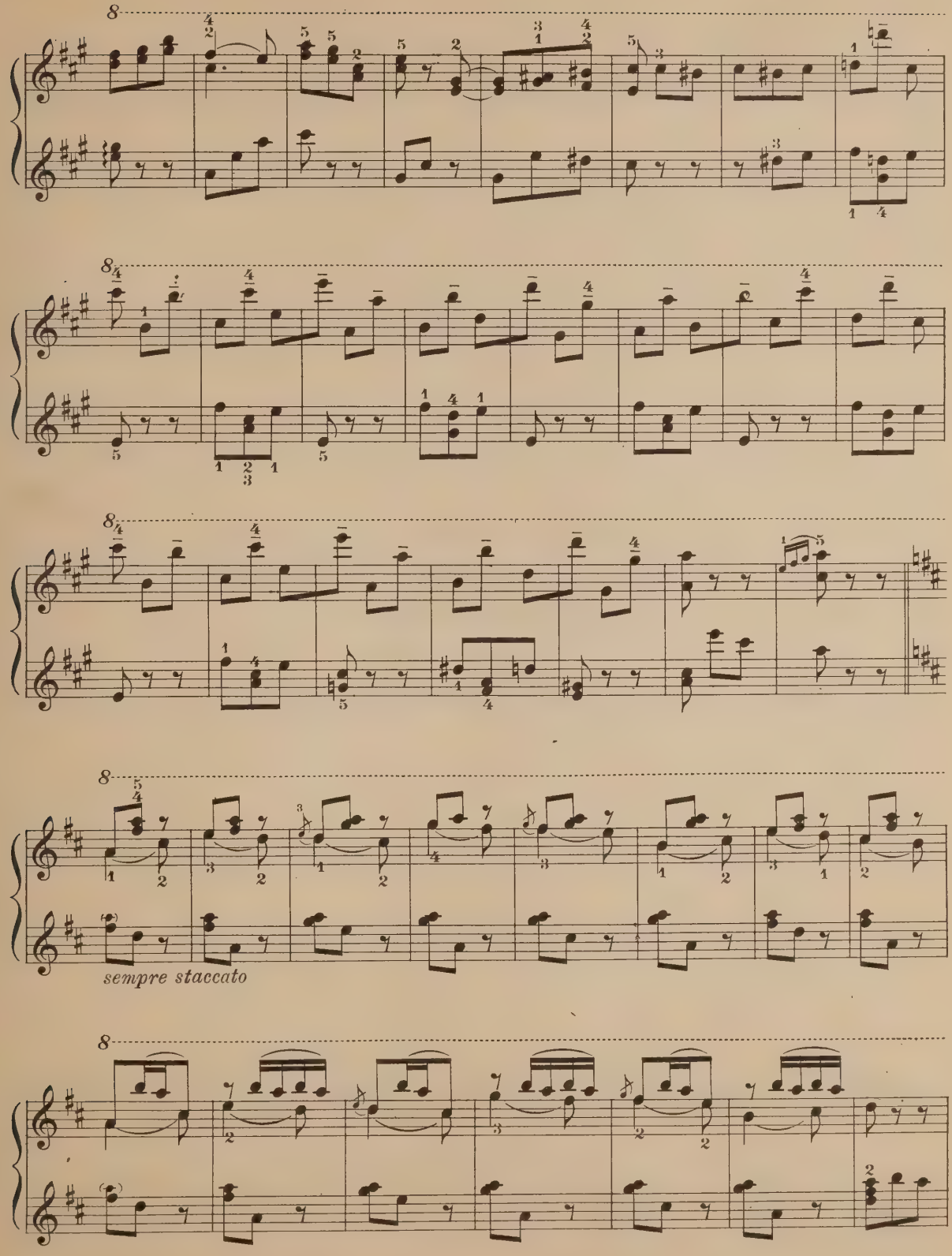
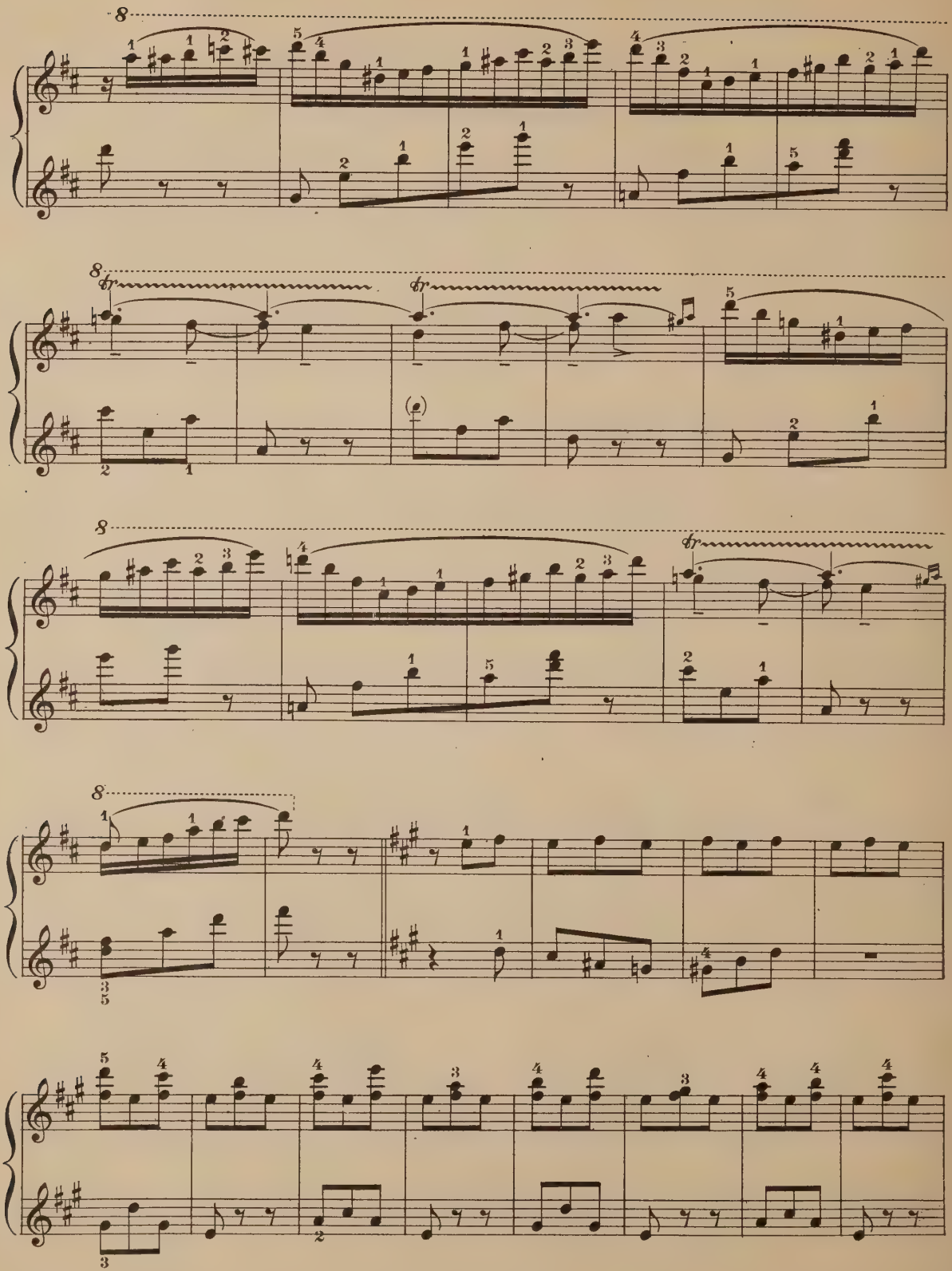
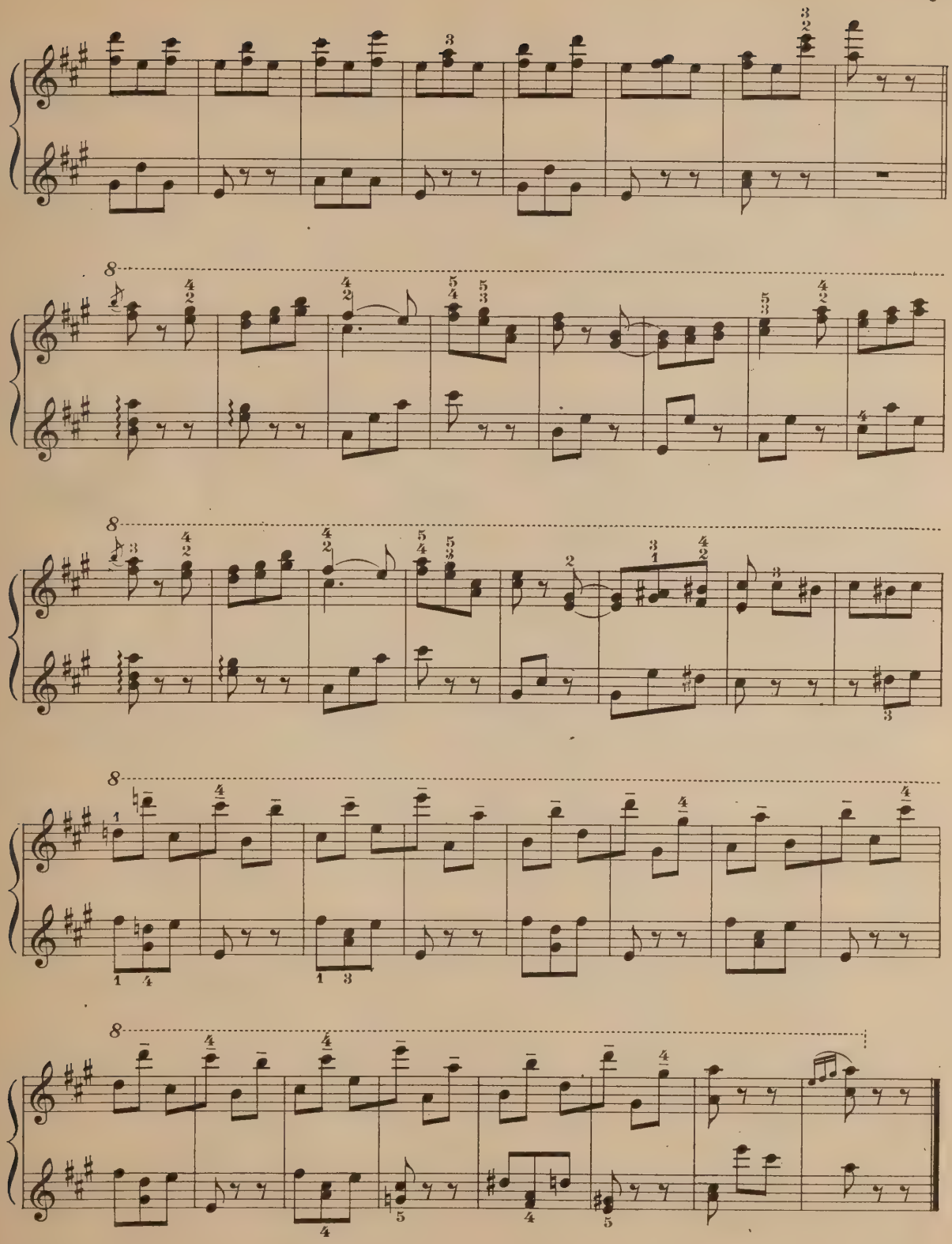
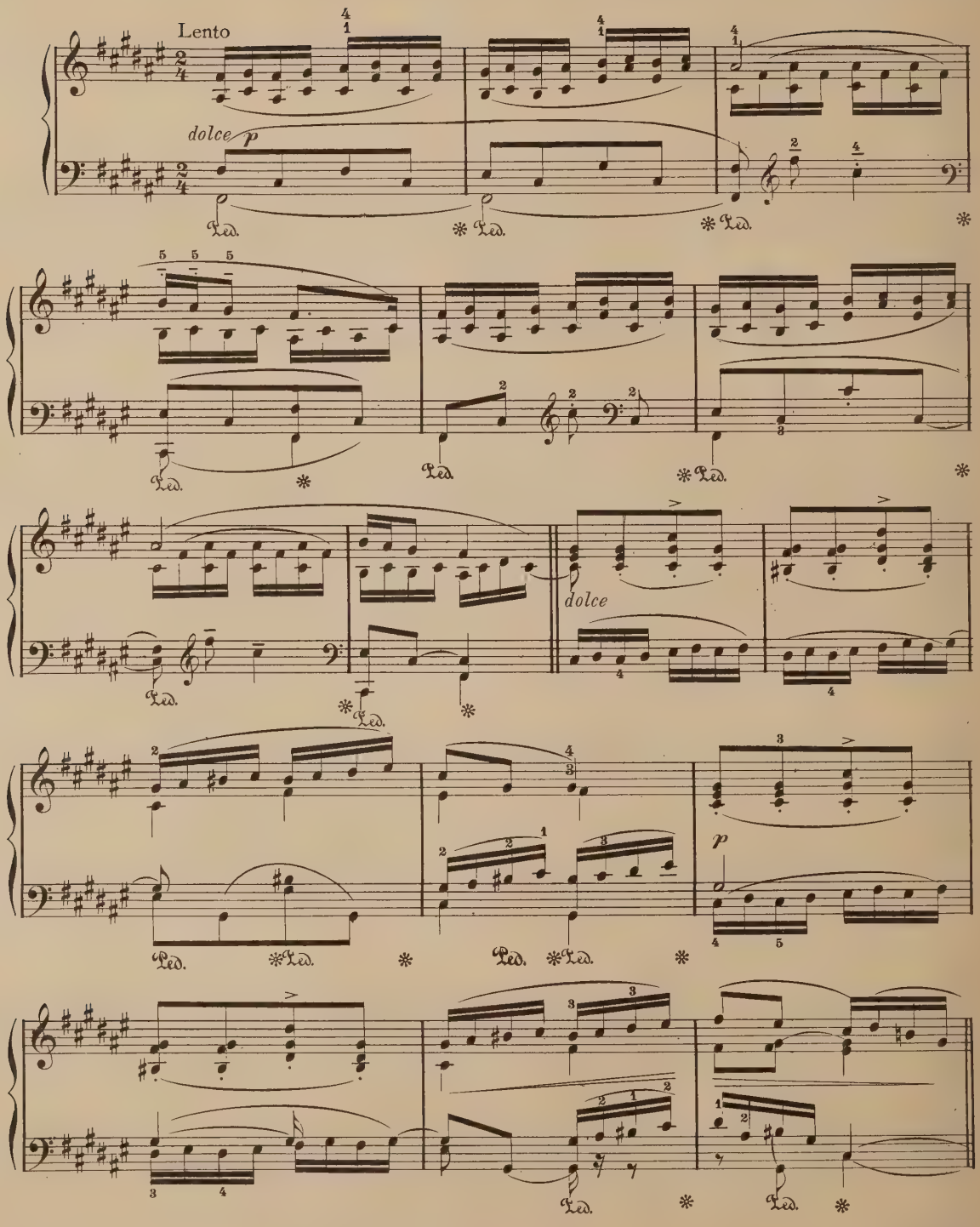

sempre staccato

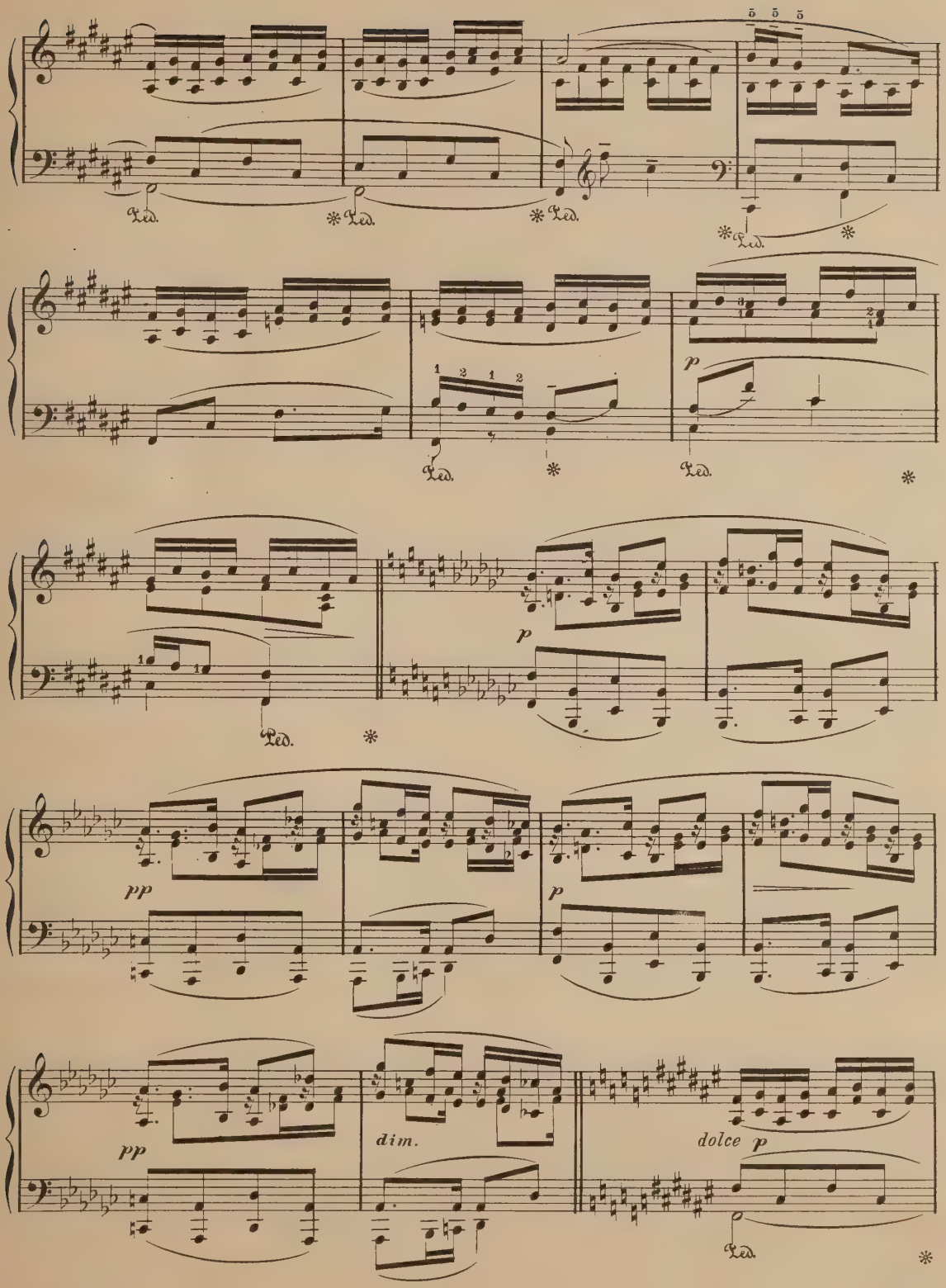


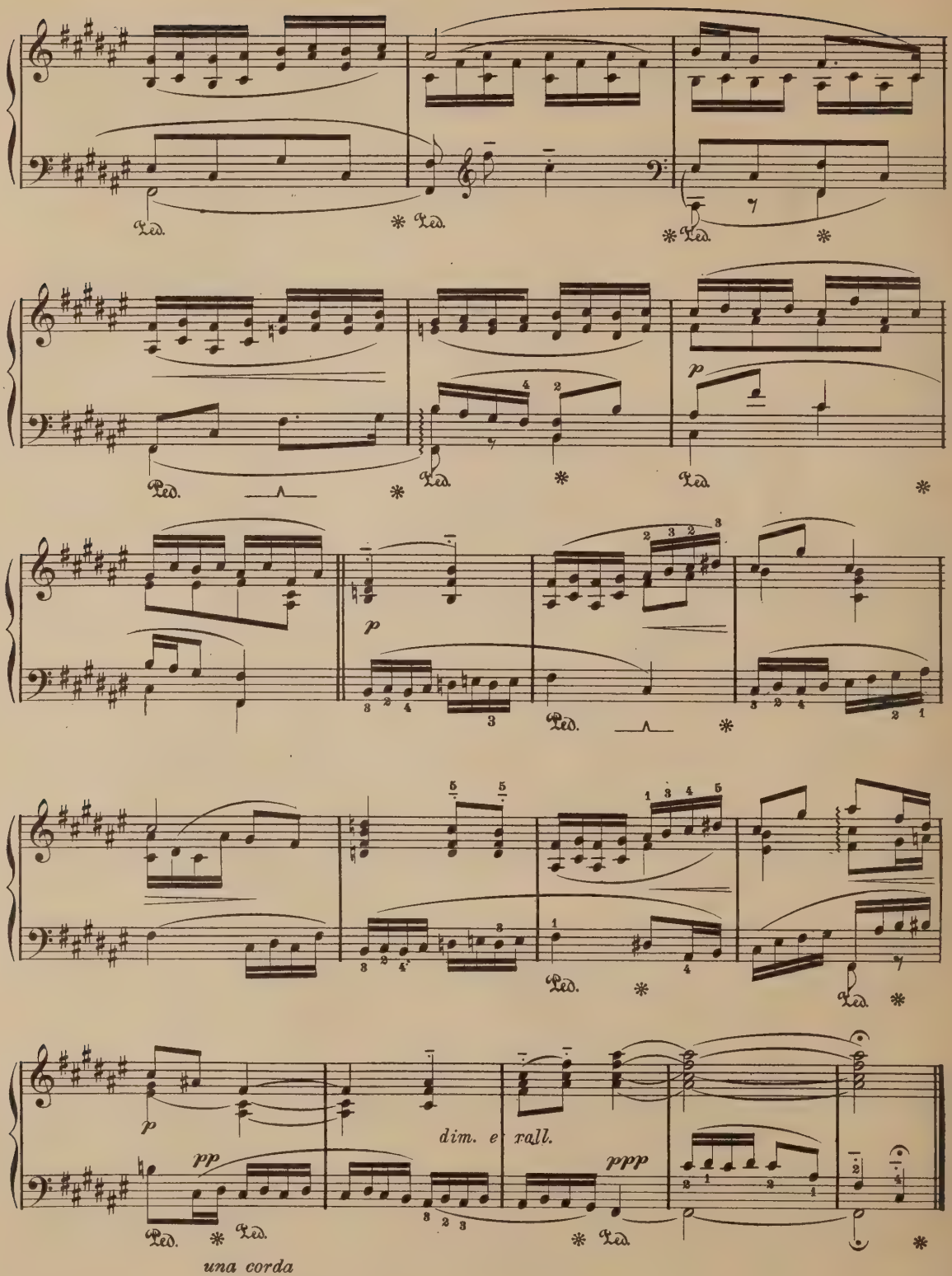


CRADLE SONG

H.KJERULF
Op. 4, № 3.

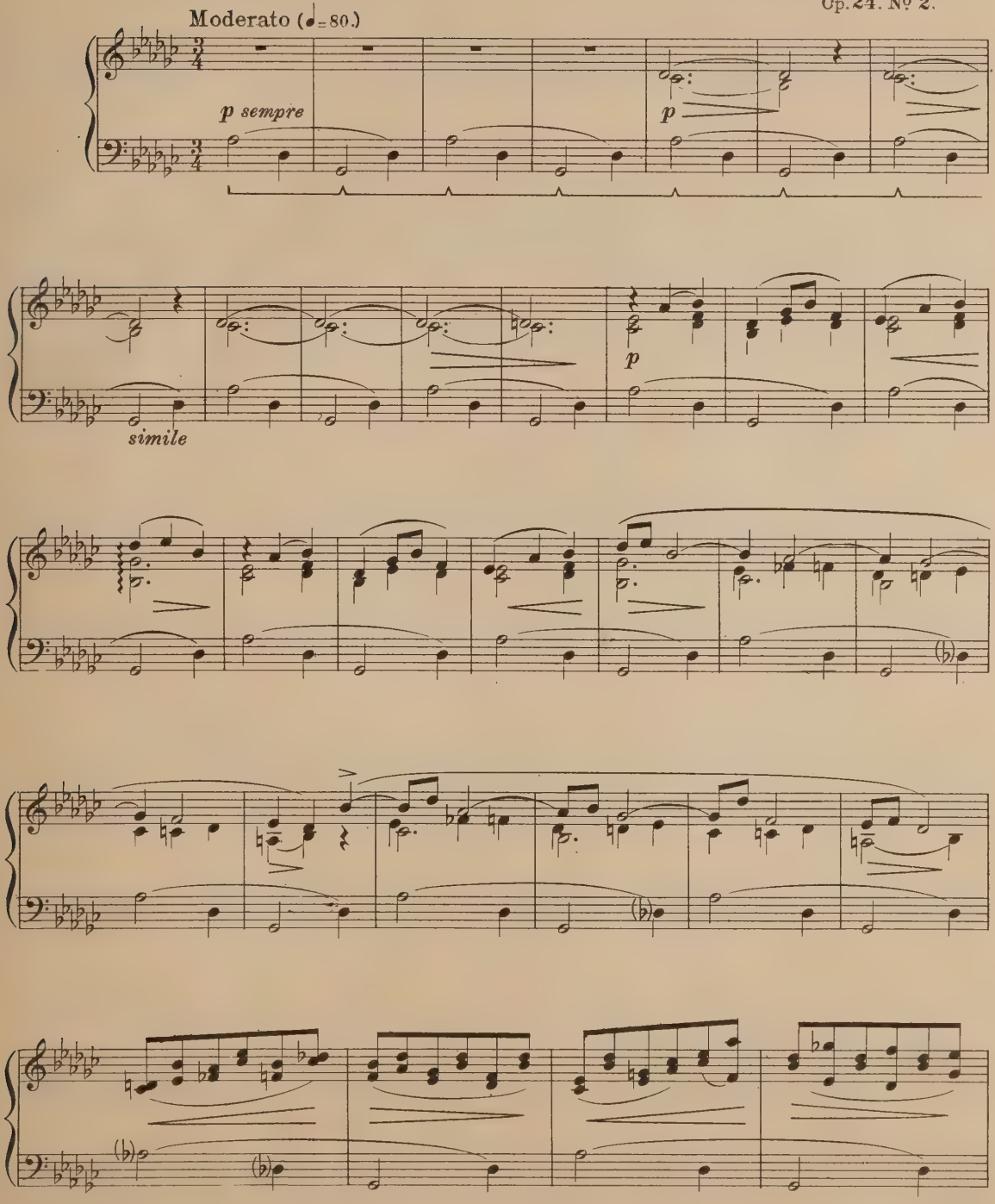


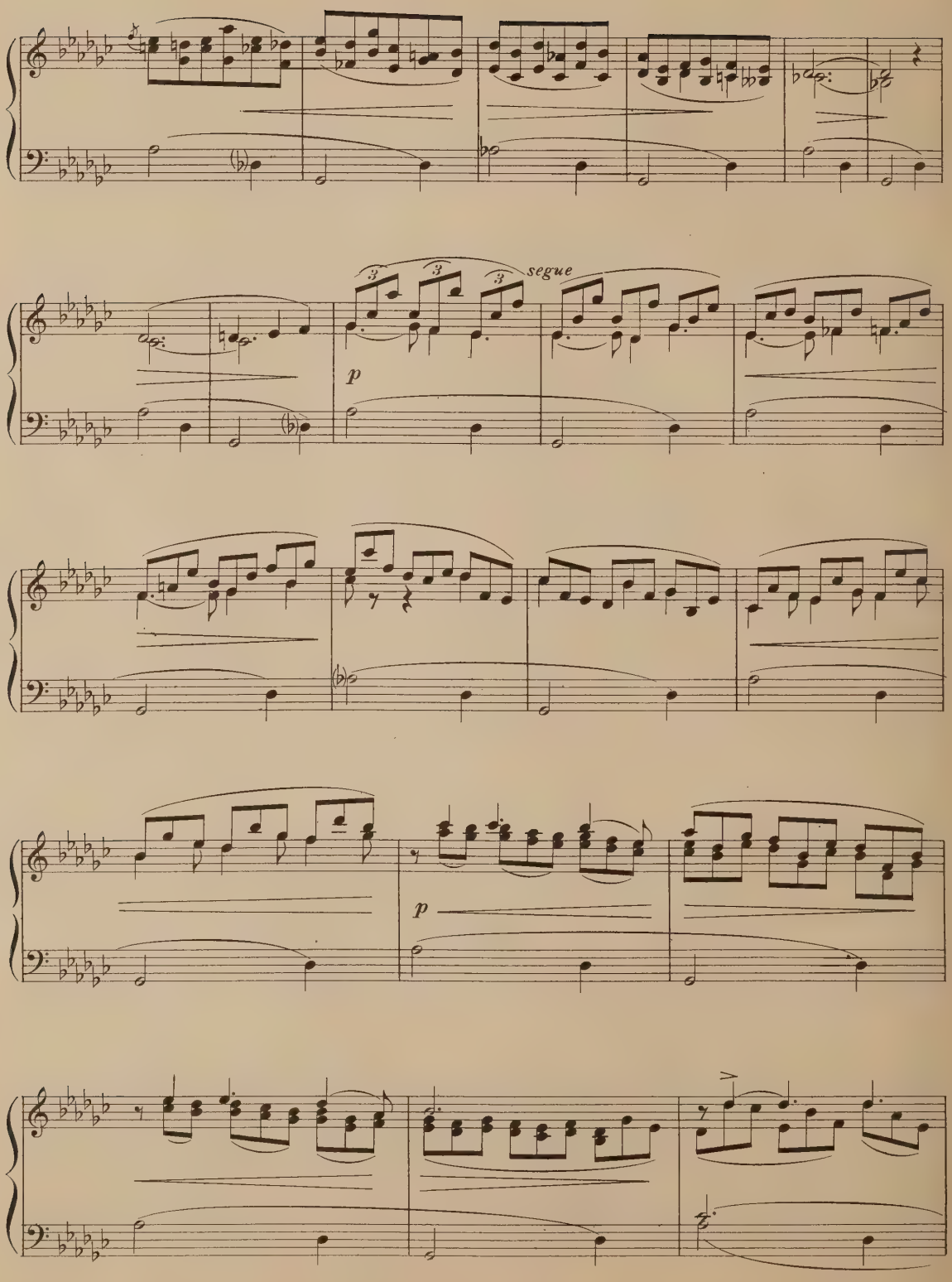

Ped.
*
p
pp
dim.
dolce p

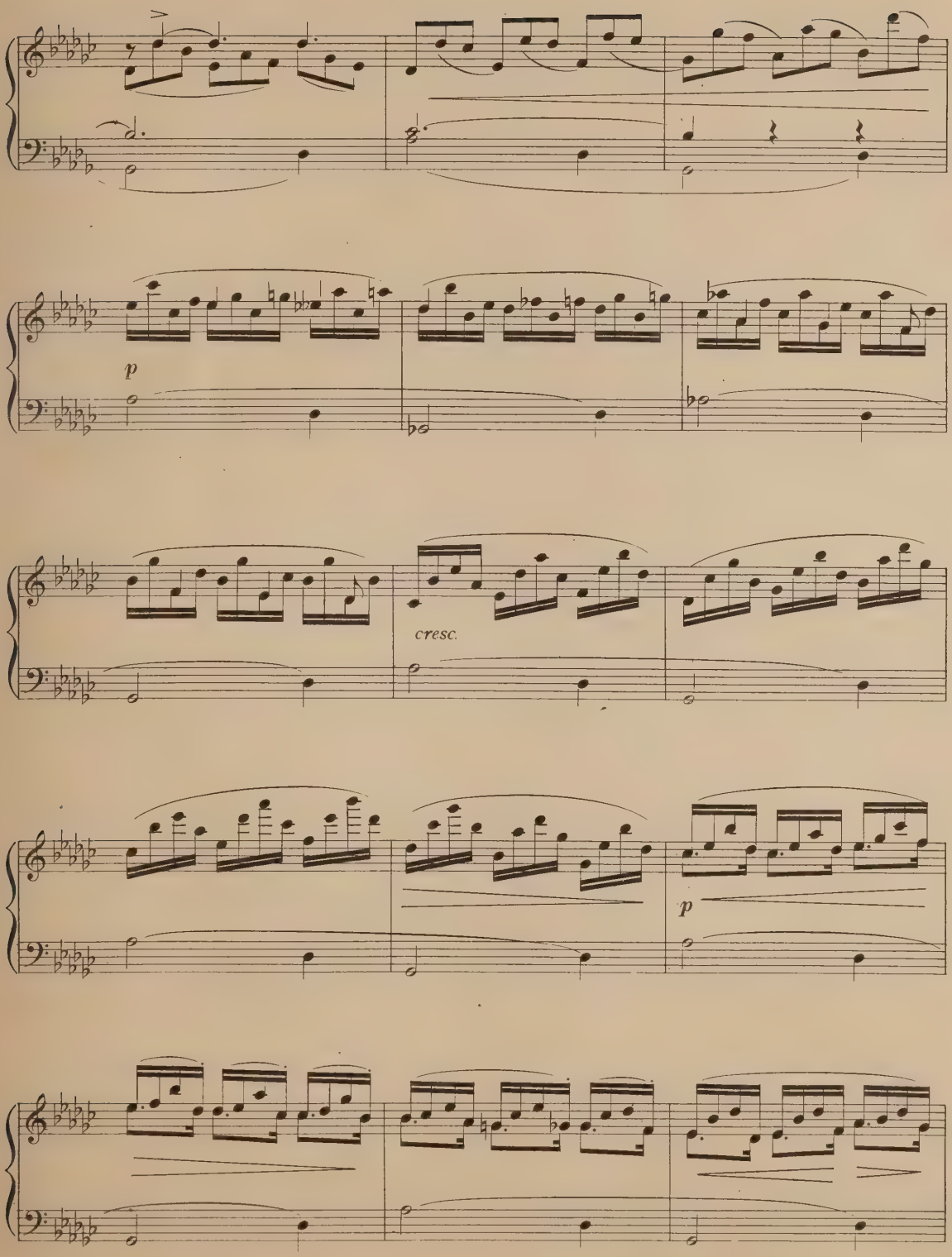

Ped.
p
dim. e rall.
pp
ppp
una corda

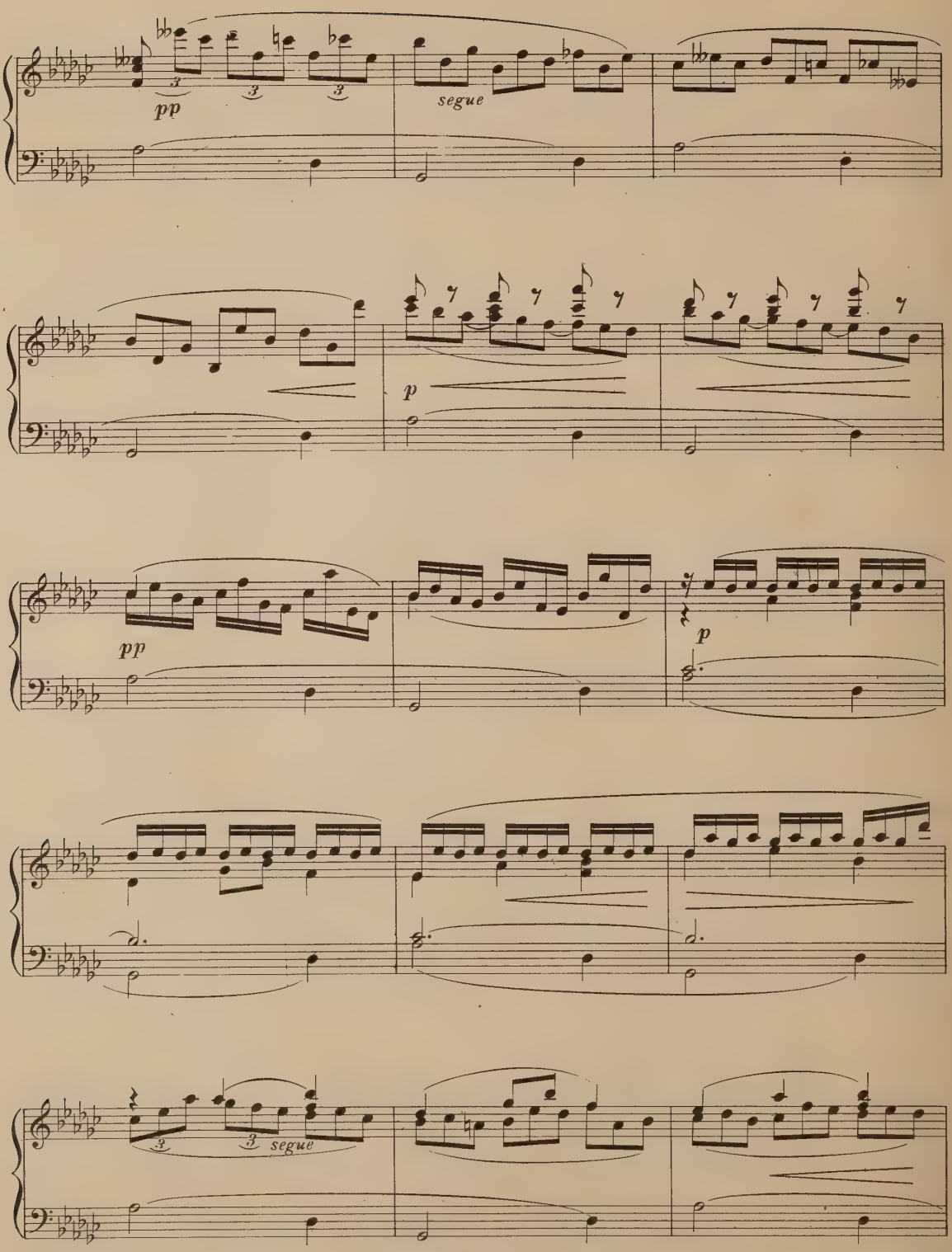
BERCEUSE

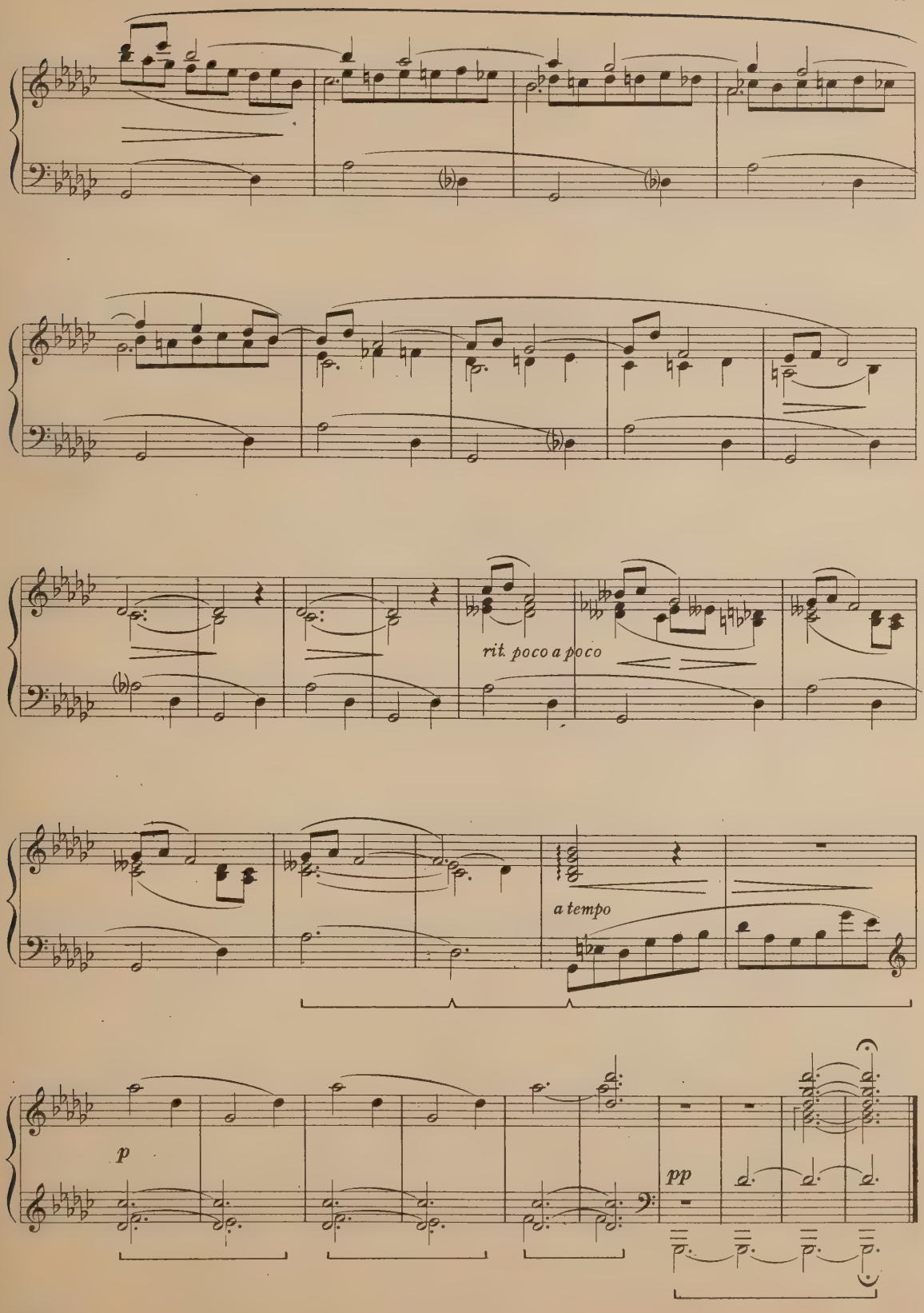
ANATOLE LIADOW,
Op. 24. № 2.




segue
p
p


p
cresc.
p


pp
segue
p
pp
p
segue


rit. poco a poco
a tempo
p
pp

MAZURKA

F-SHARP MINOR

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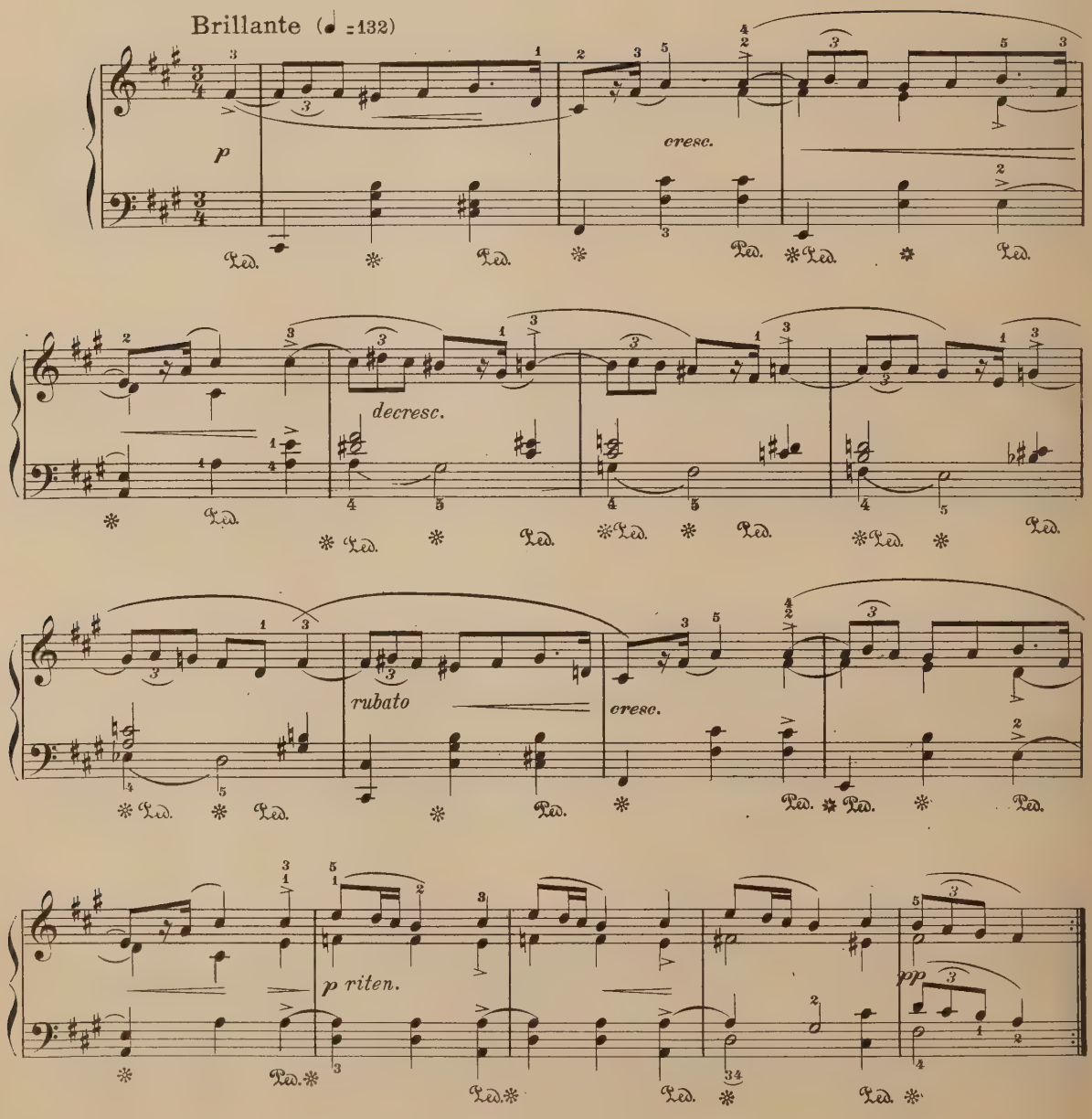
CHOPIN,
Op. 6, № 1



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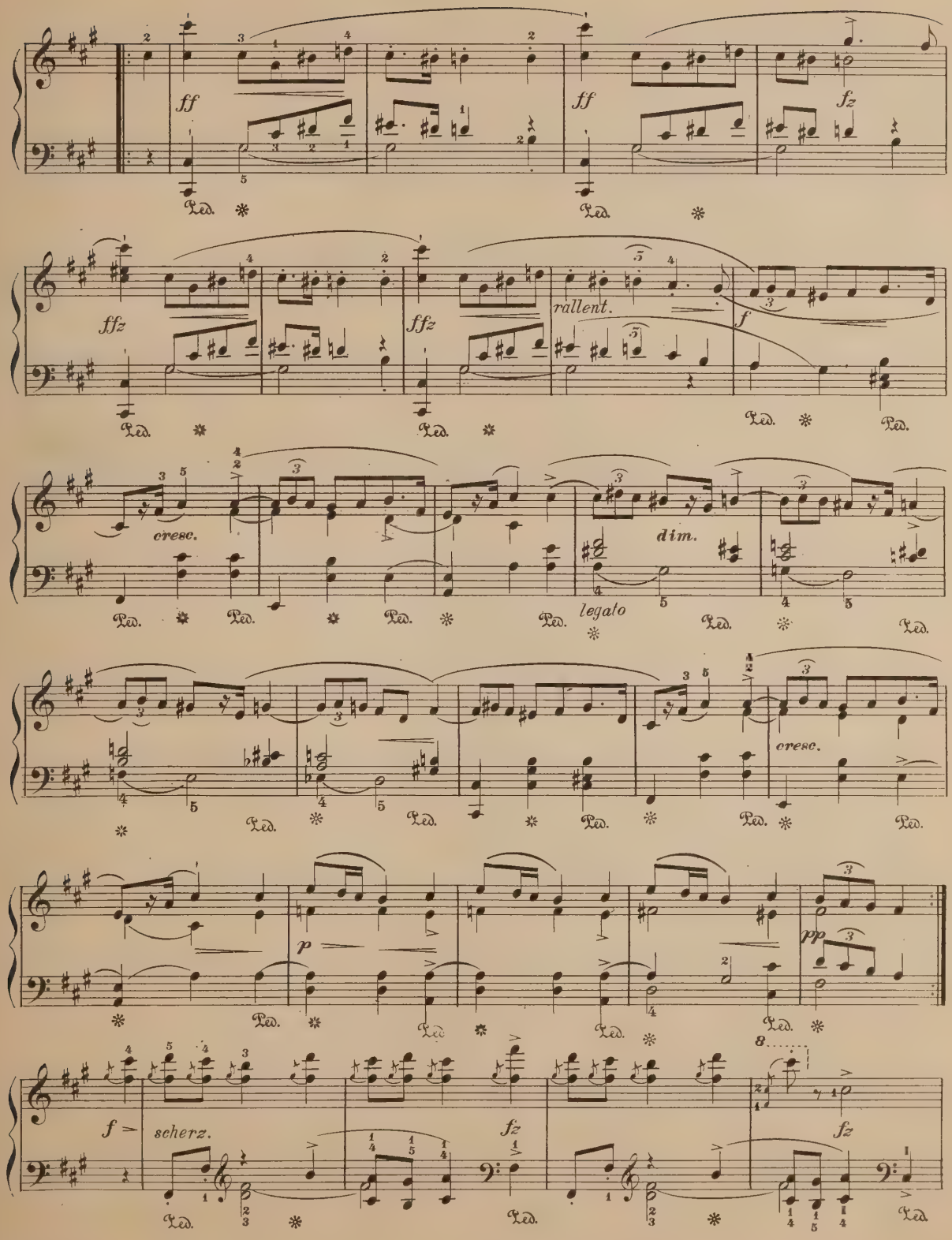
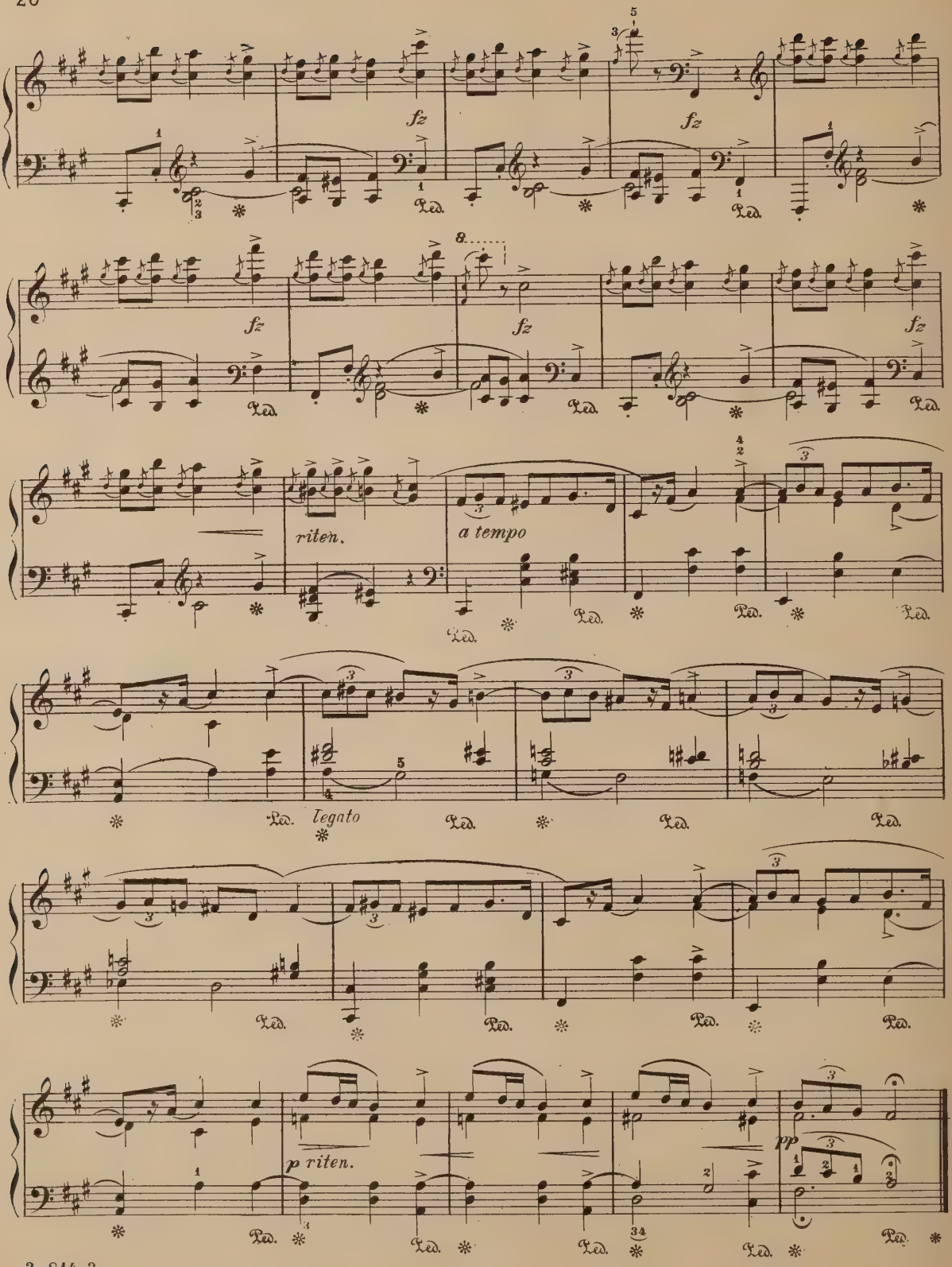

ff
ff
fz
Ped.
ffz
ffz
rallent.
f
cresc.
dim.
legato
cresc.
p
pp
8
f
scherz.
fz
fz


fz
fz
fz
fz
fz
riten.
a tempo
legato
p riten.
pp
Ped.

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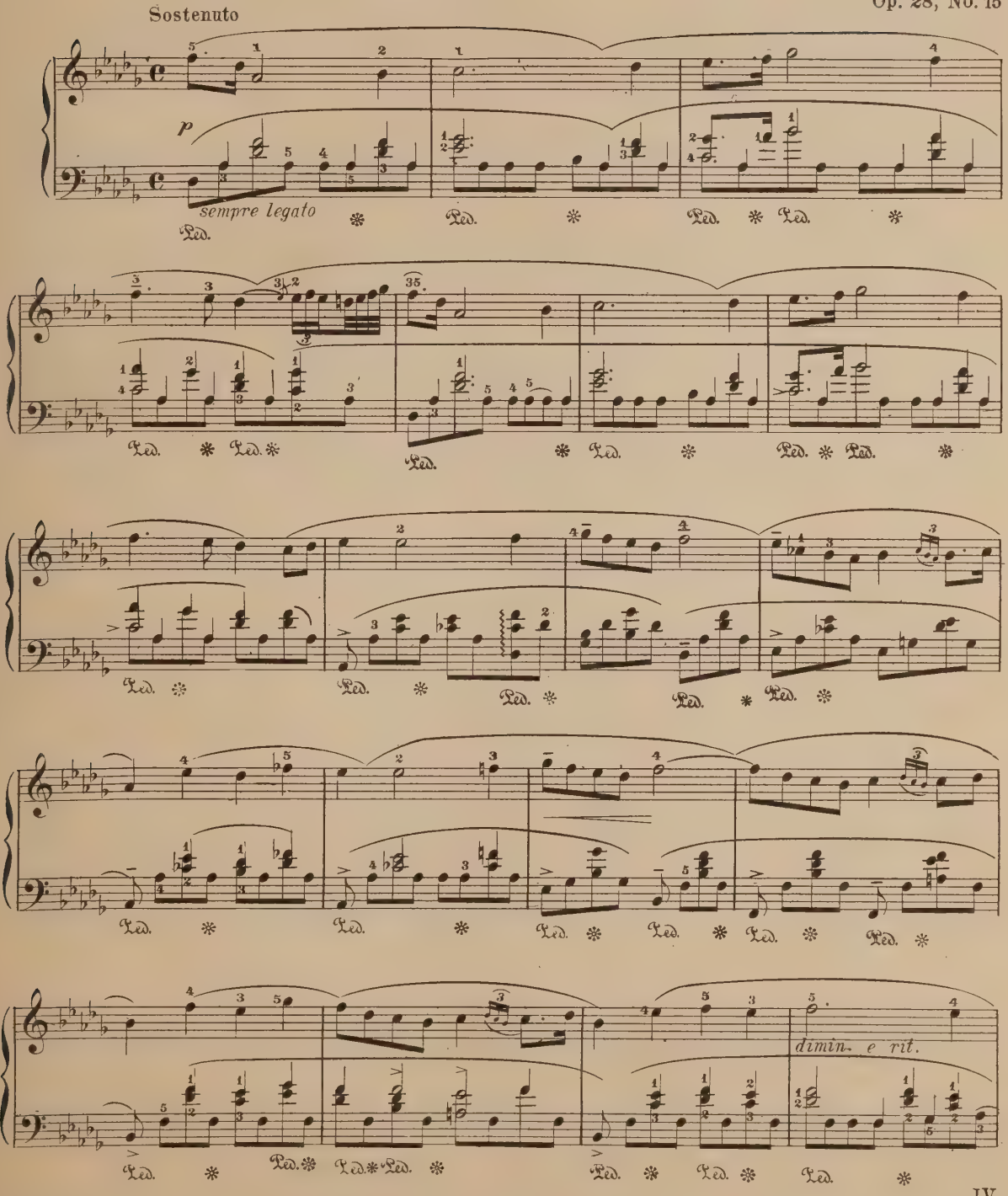
PRÉLUDE
D-FLAT

CHOPIN
Op. 28, No. 15



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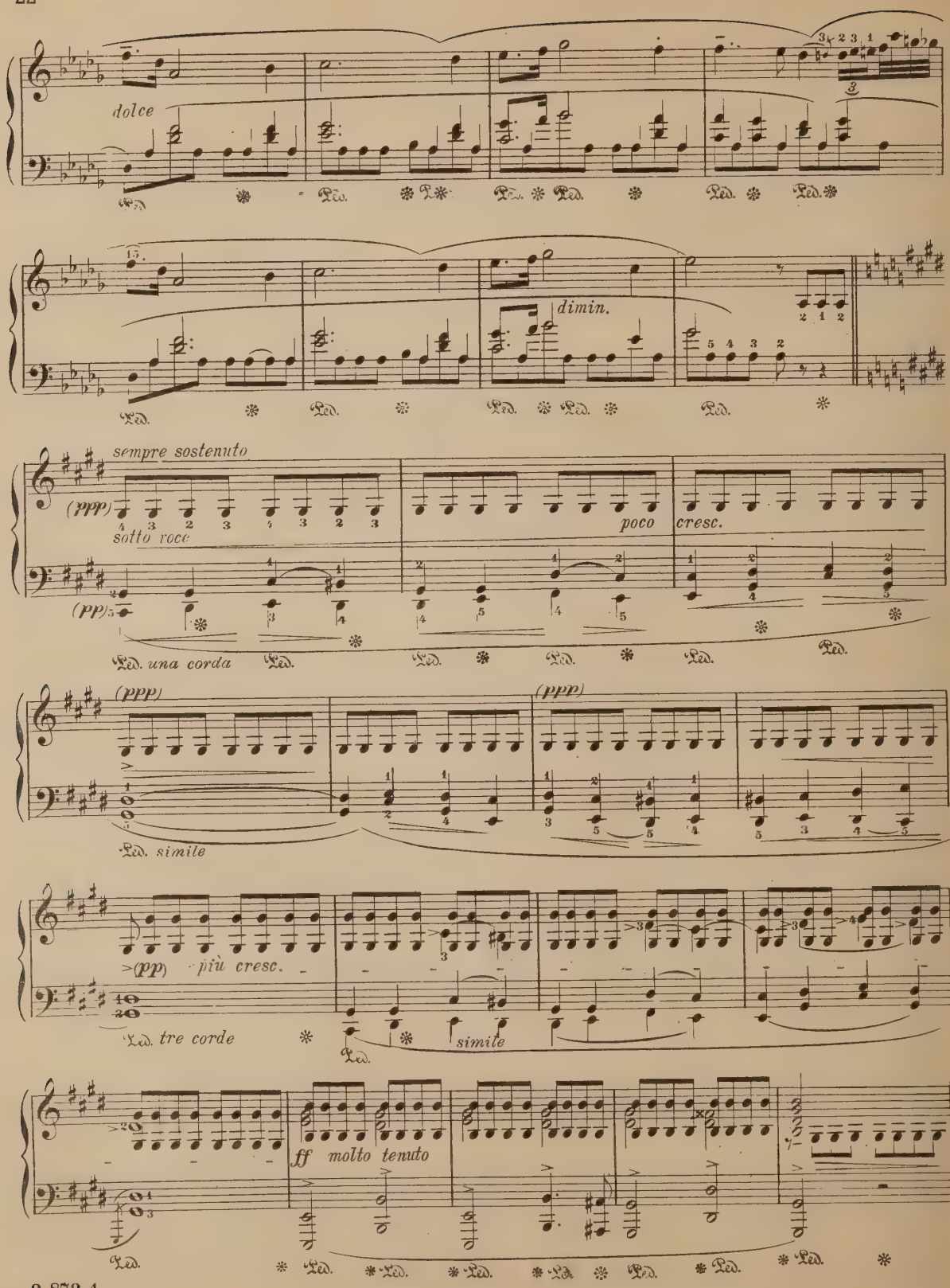
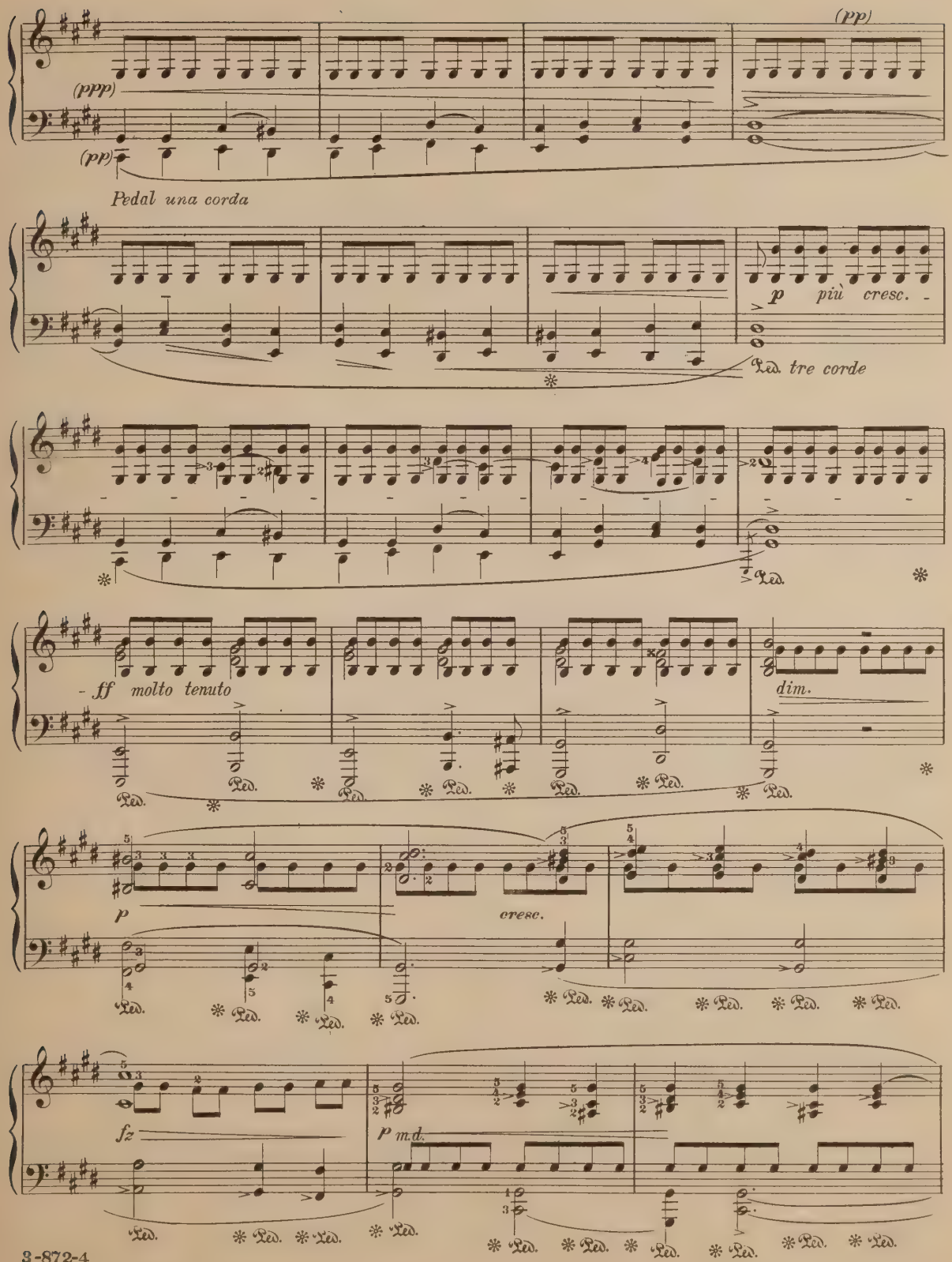
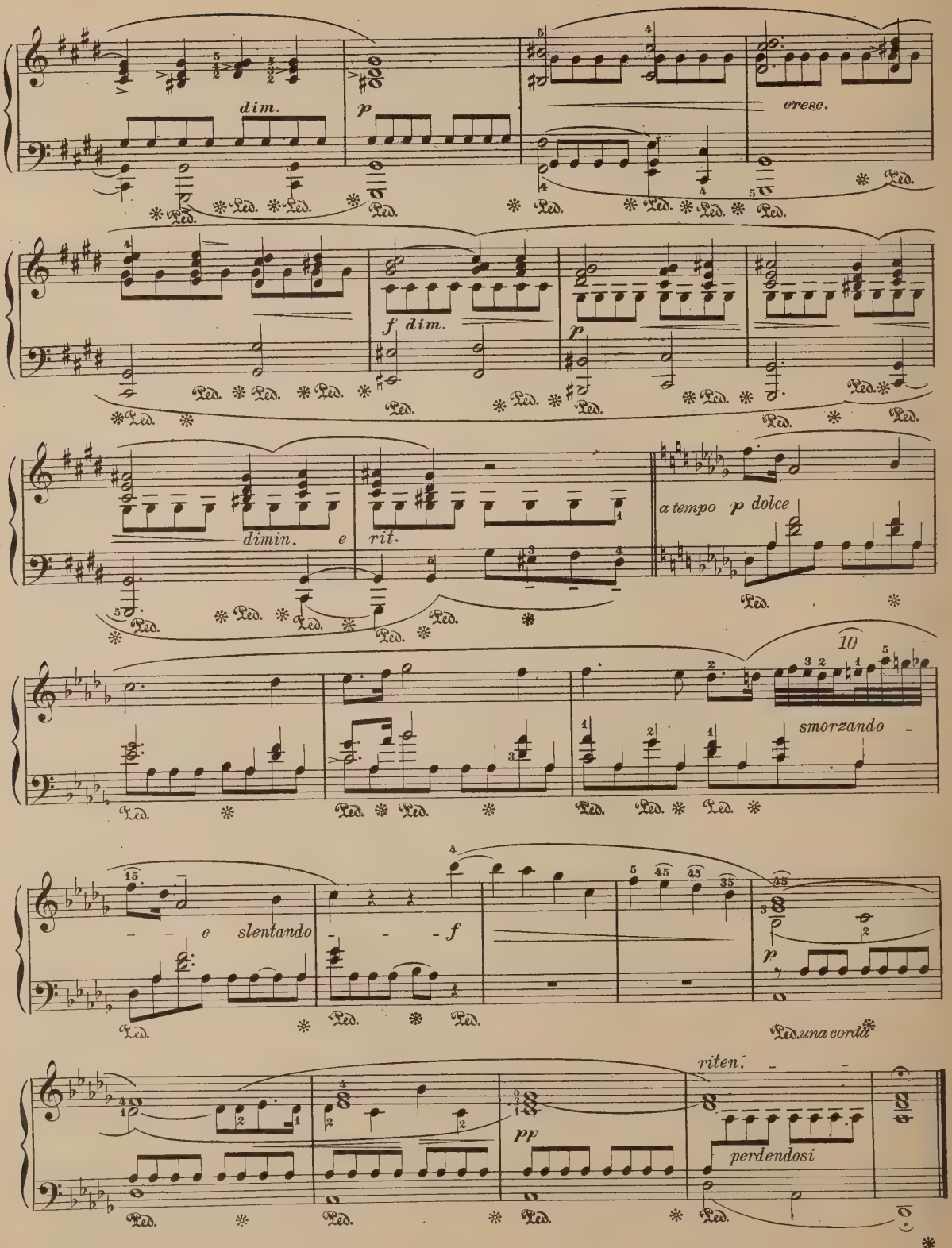

dolce
dimin.
sempre sostenuto
(ppp)
sotto voce
(pp)
poco cresc.
una corda
(ppp)
simile
(pp) più cresc.
tre corde
simile
ff molto tenuto


(ppp)
(pp)
(pp)
Pedal una corda
p più cresc.
Ped. tre corde
ff molto tenuto
dim.
p
cresc.
fz
p m.d.

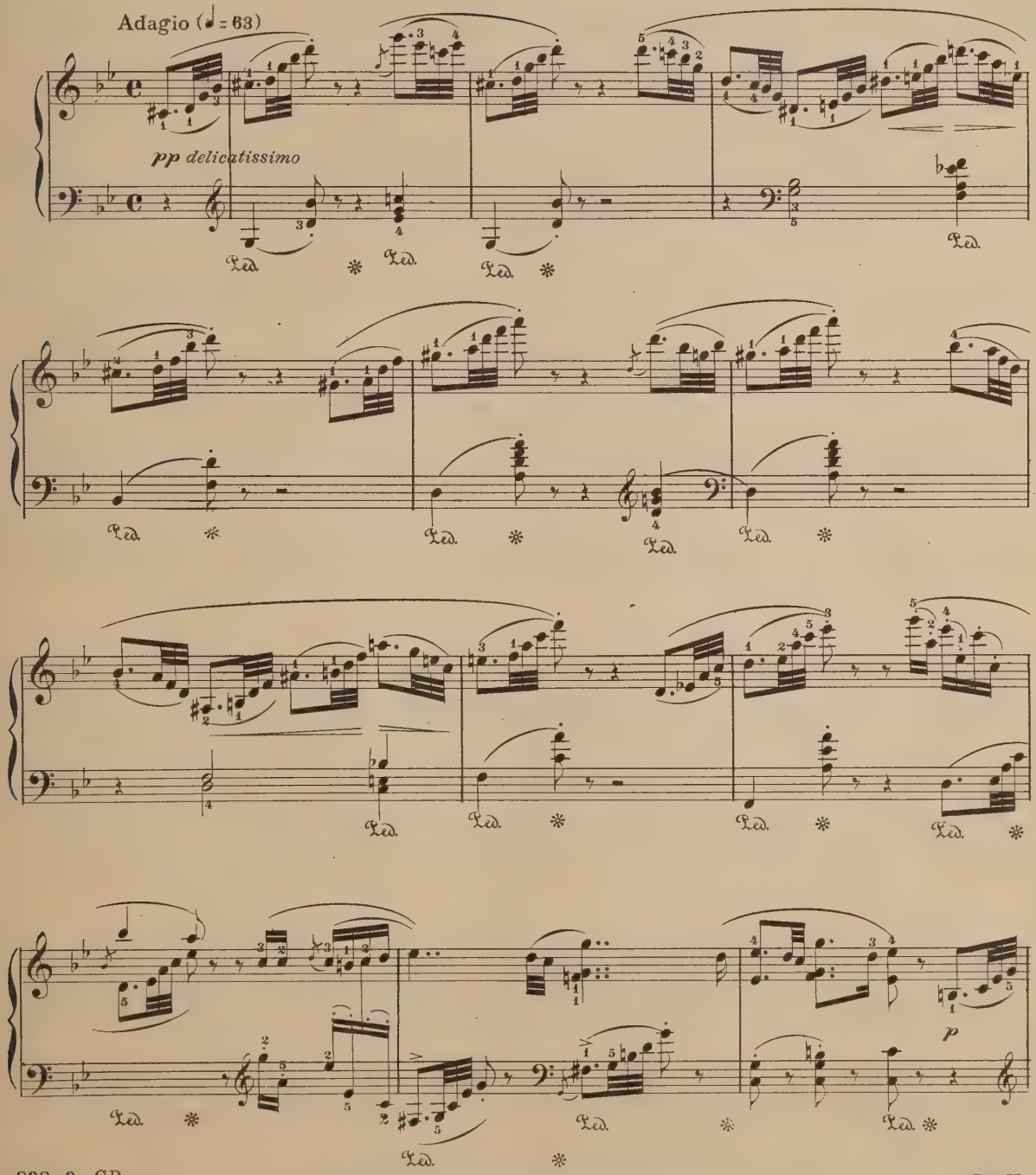

dim.
p
cresc.
f dim.
p
dimin. e rit.
a tempo p dolce
10
smorzando
e slentando
f
p
una corda
riten.
pp
perdendosi

VOGEL ALS PROPHET

BIRD AS PROPHET

From the CENTURY LIBRARY *of* MUSIC
Edited by Ignace J. Paderewski

SCHUMANN,
Op. 82, No 7



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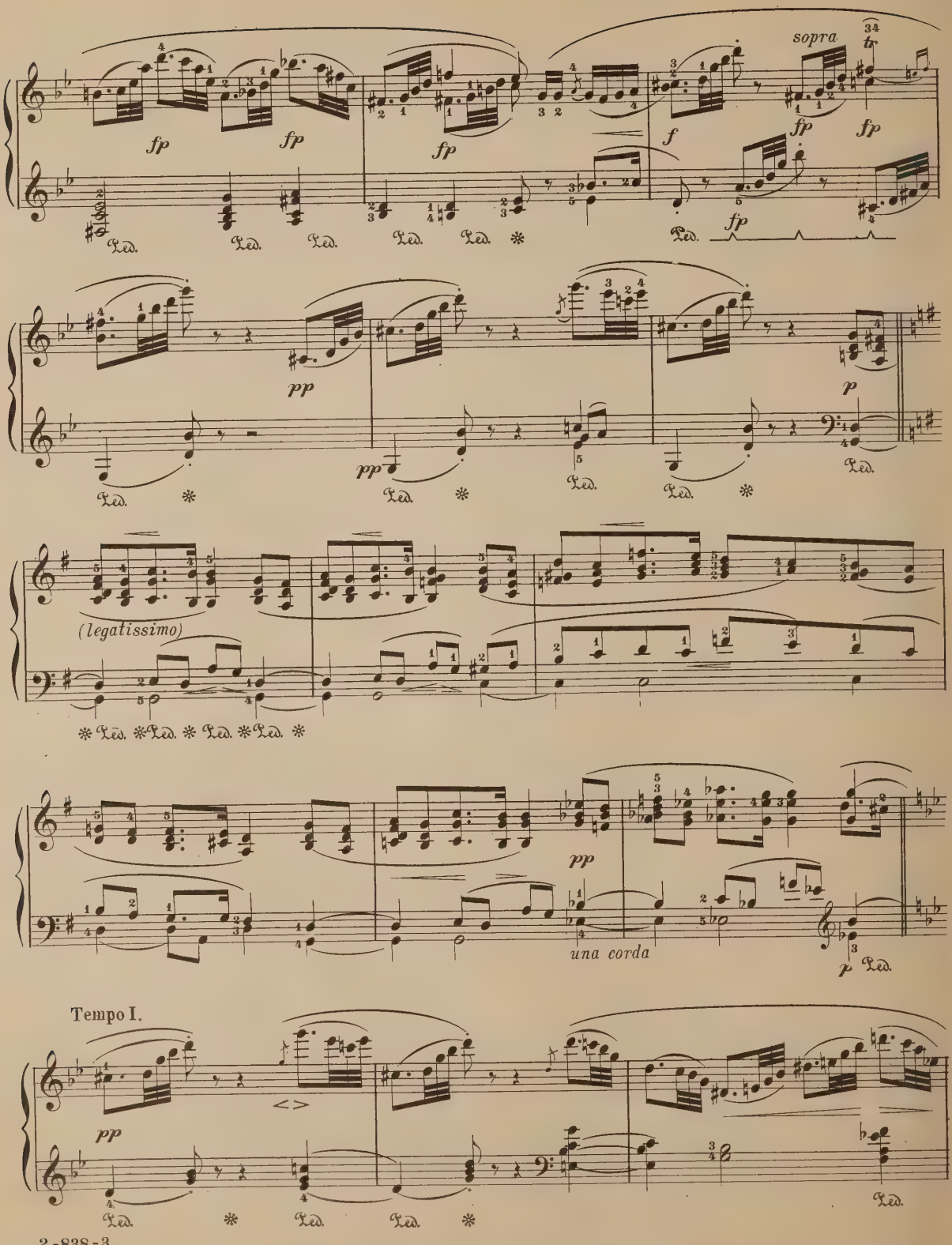
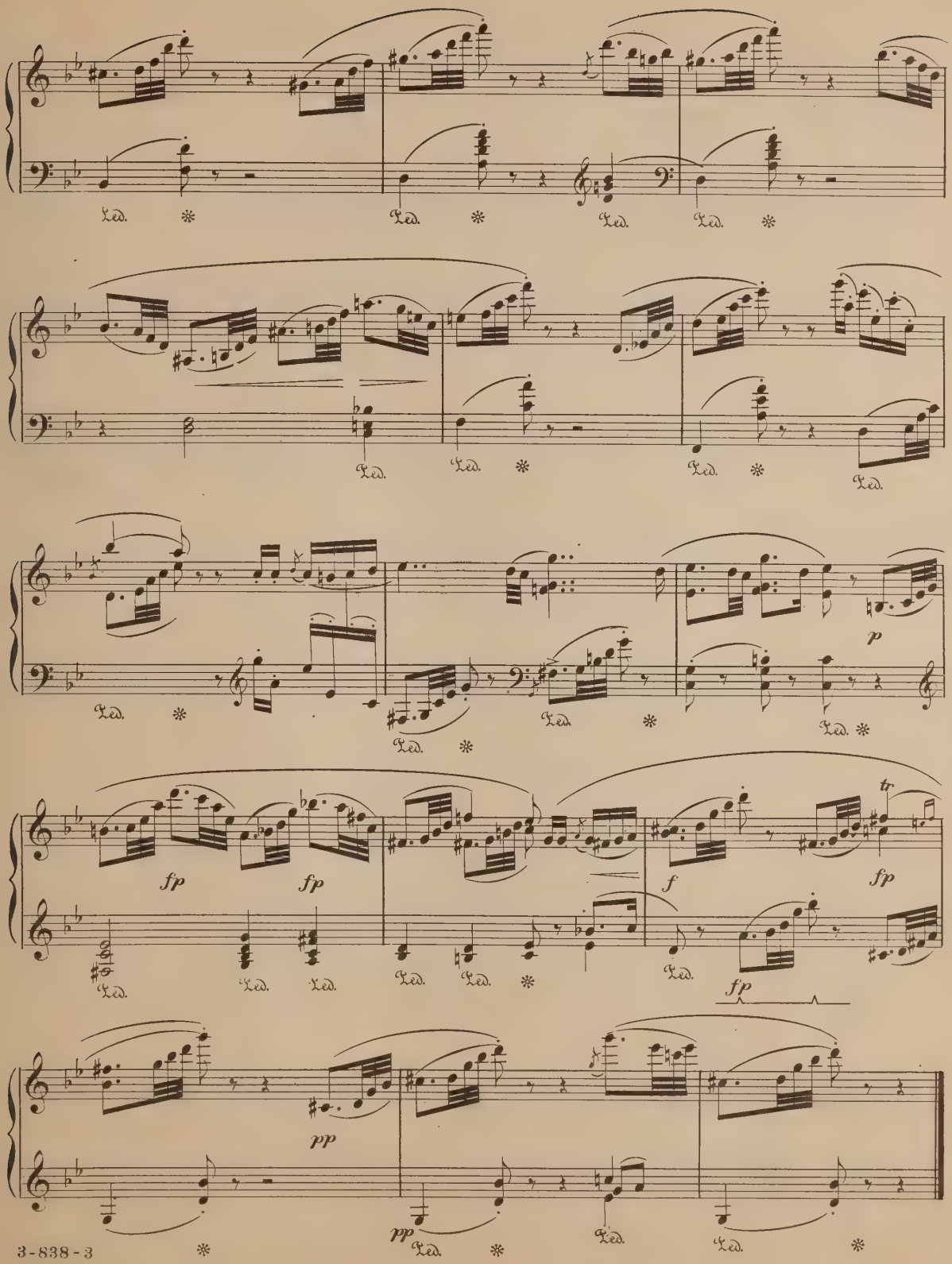

sopra
fp
fp
fp
f
fp
fp
fp
pp
pp
p
(legatissimo)
pp
una corda
p
Tempo I.
pp


Ped.
p
fp
fp
f
fp
tr
fp
pp
pp

SONG WITHOUT WORDS

Nº XXII, F MAJOR

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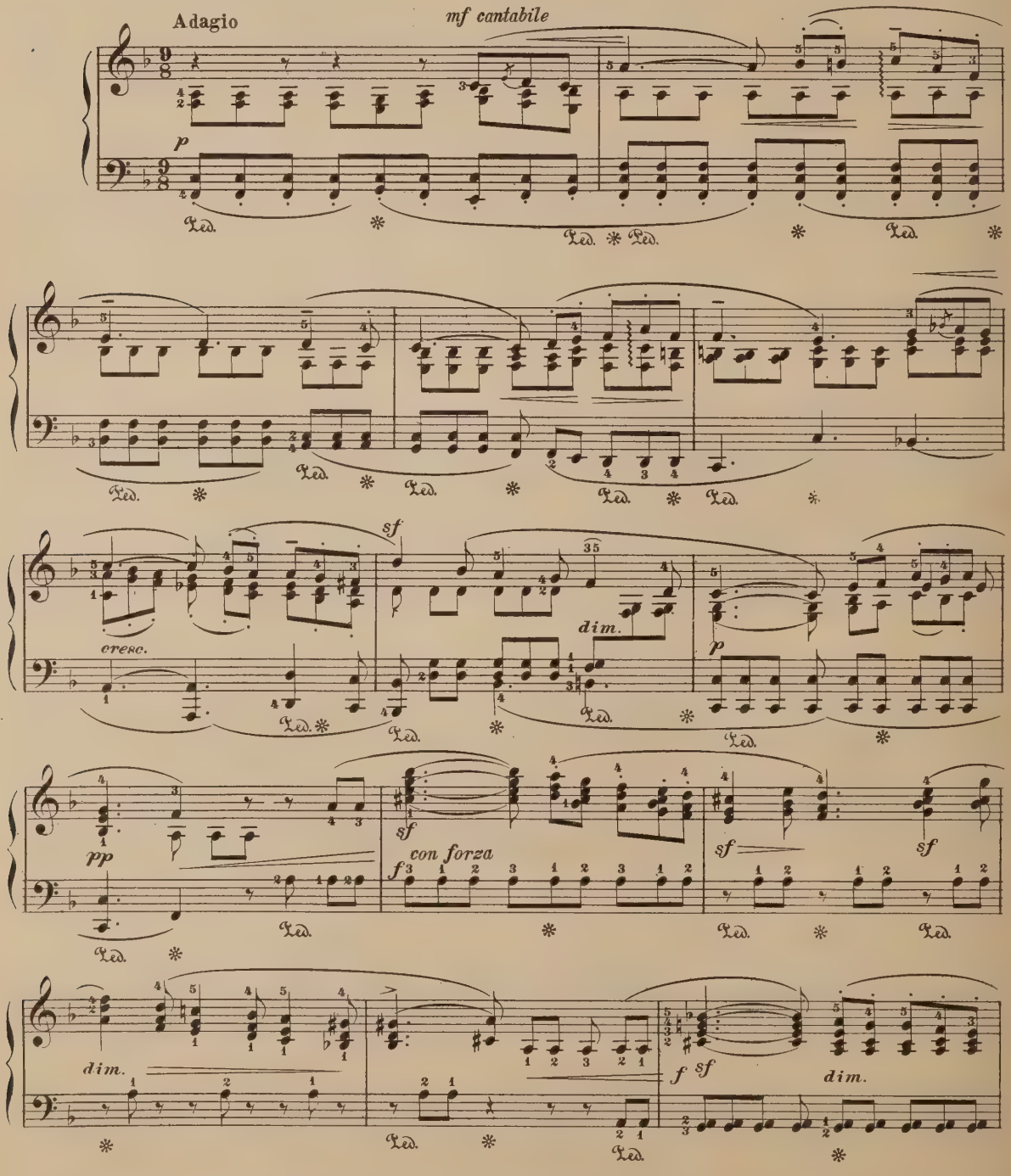
MENDELSSOHN
Op. 53, Nº 4



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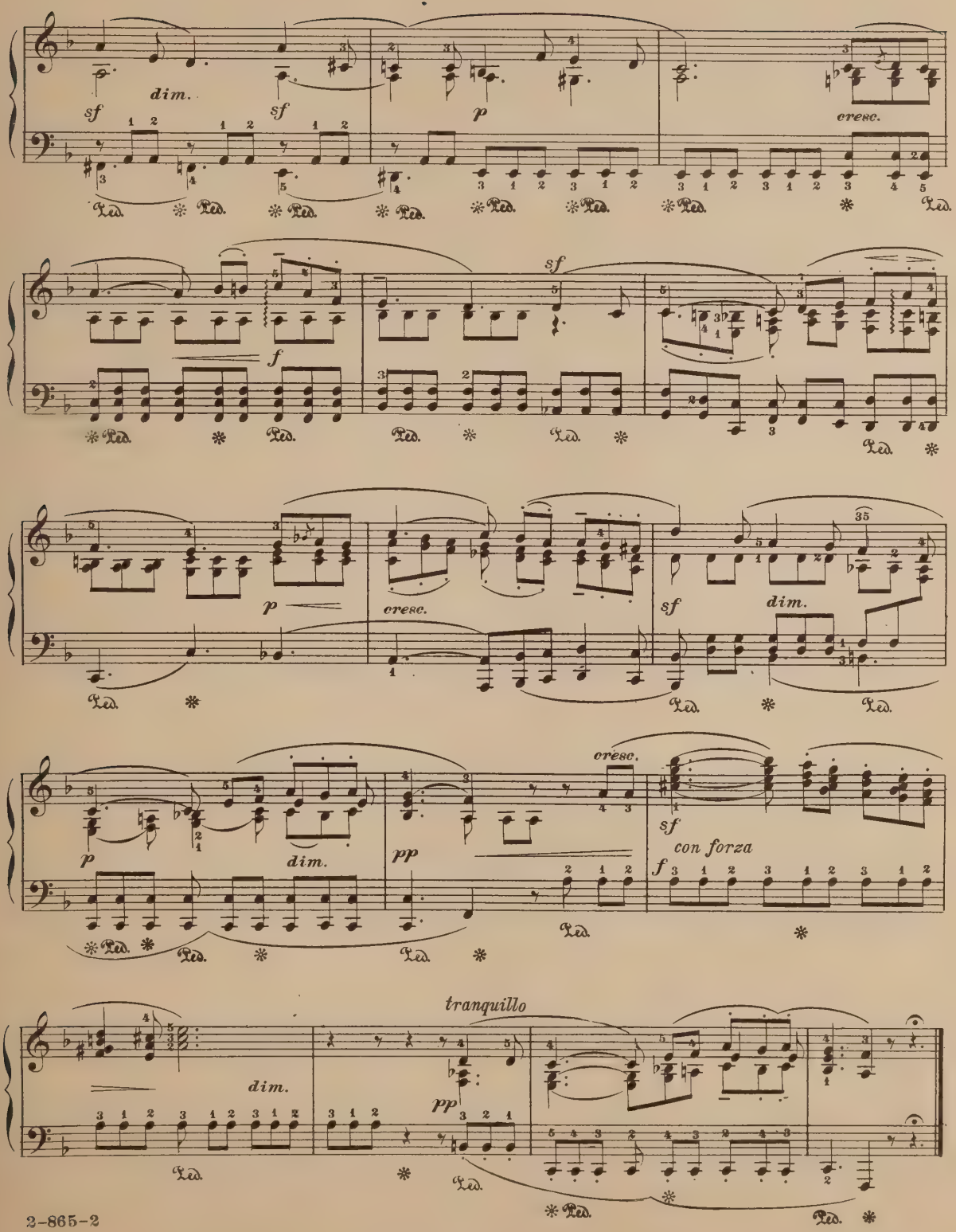
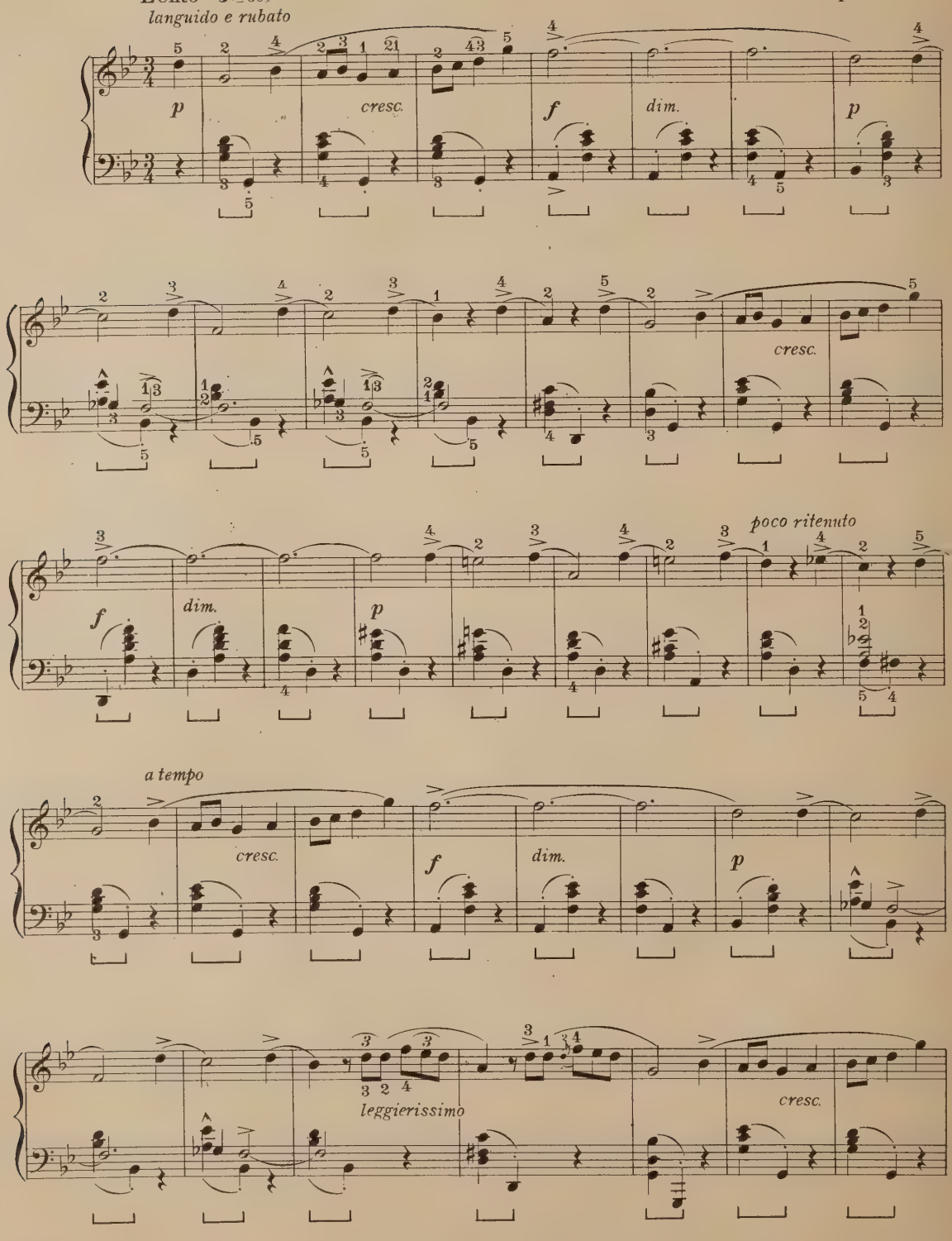
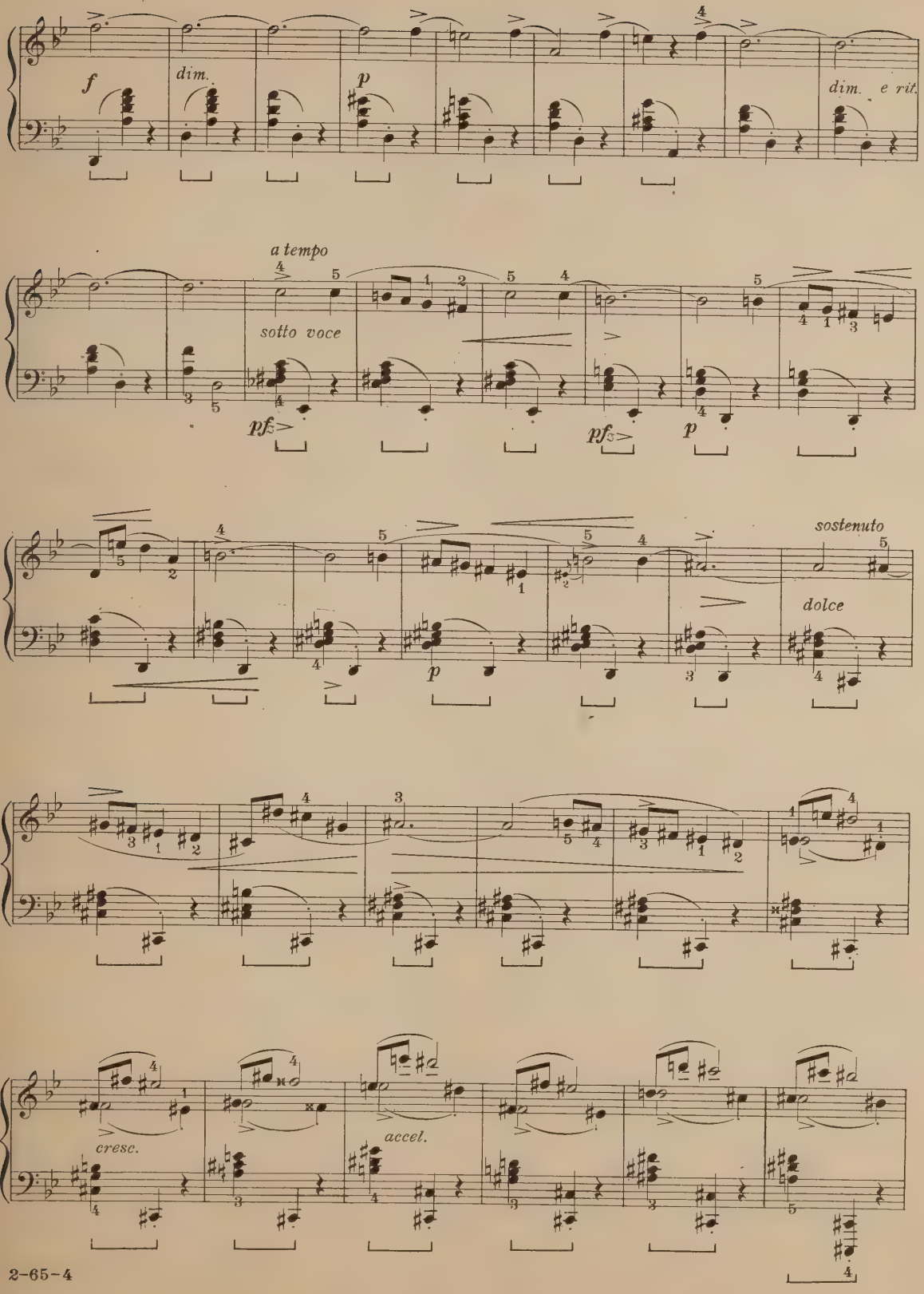
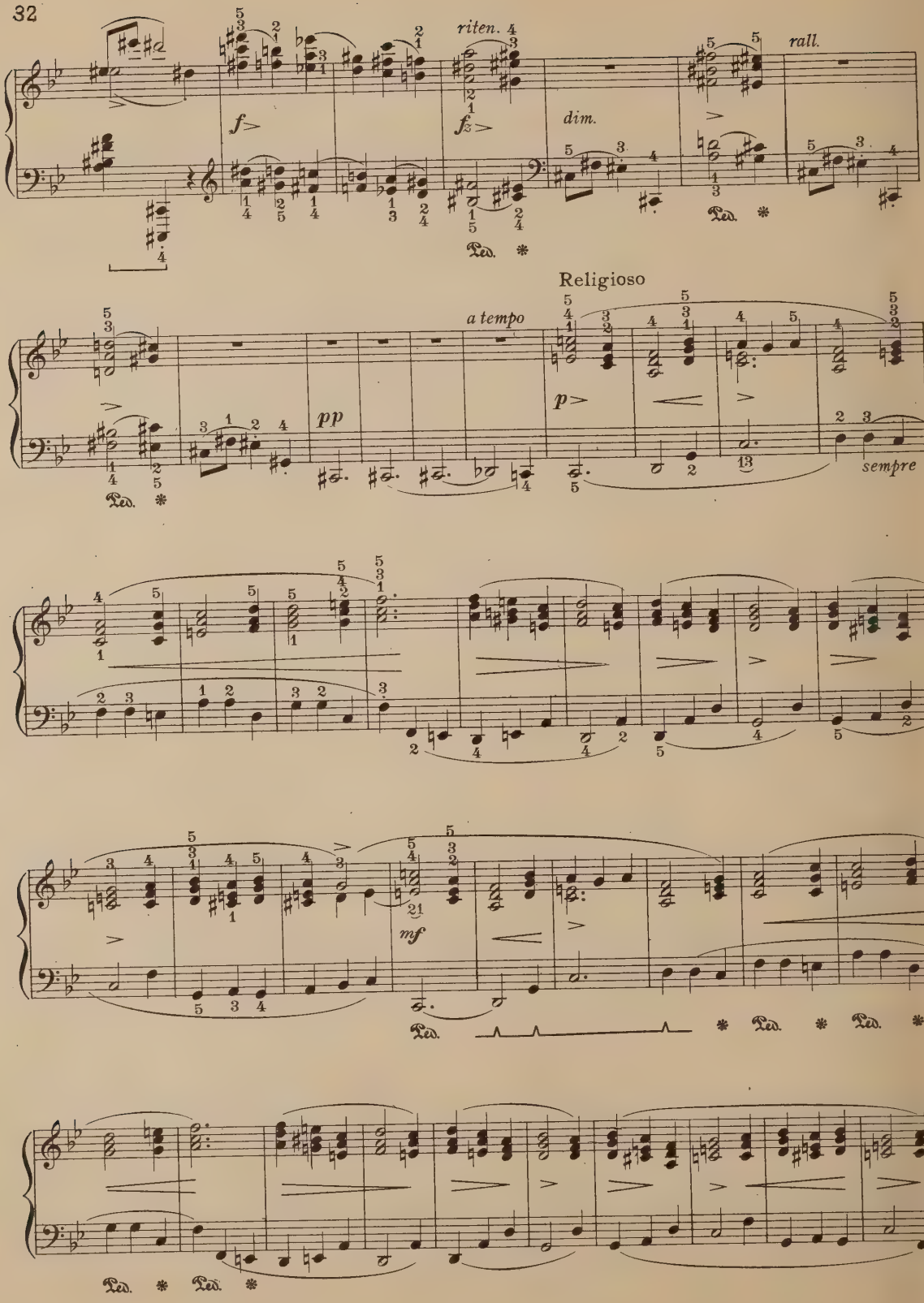

sf
dim.
sf
p
cresc.
sf
f
p
cresc.
sf
dim.
cresc.
p
dim.
pp
sf
con forza
f
tranquillo
dim.
pp

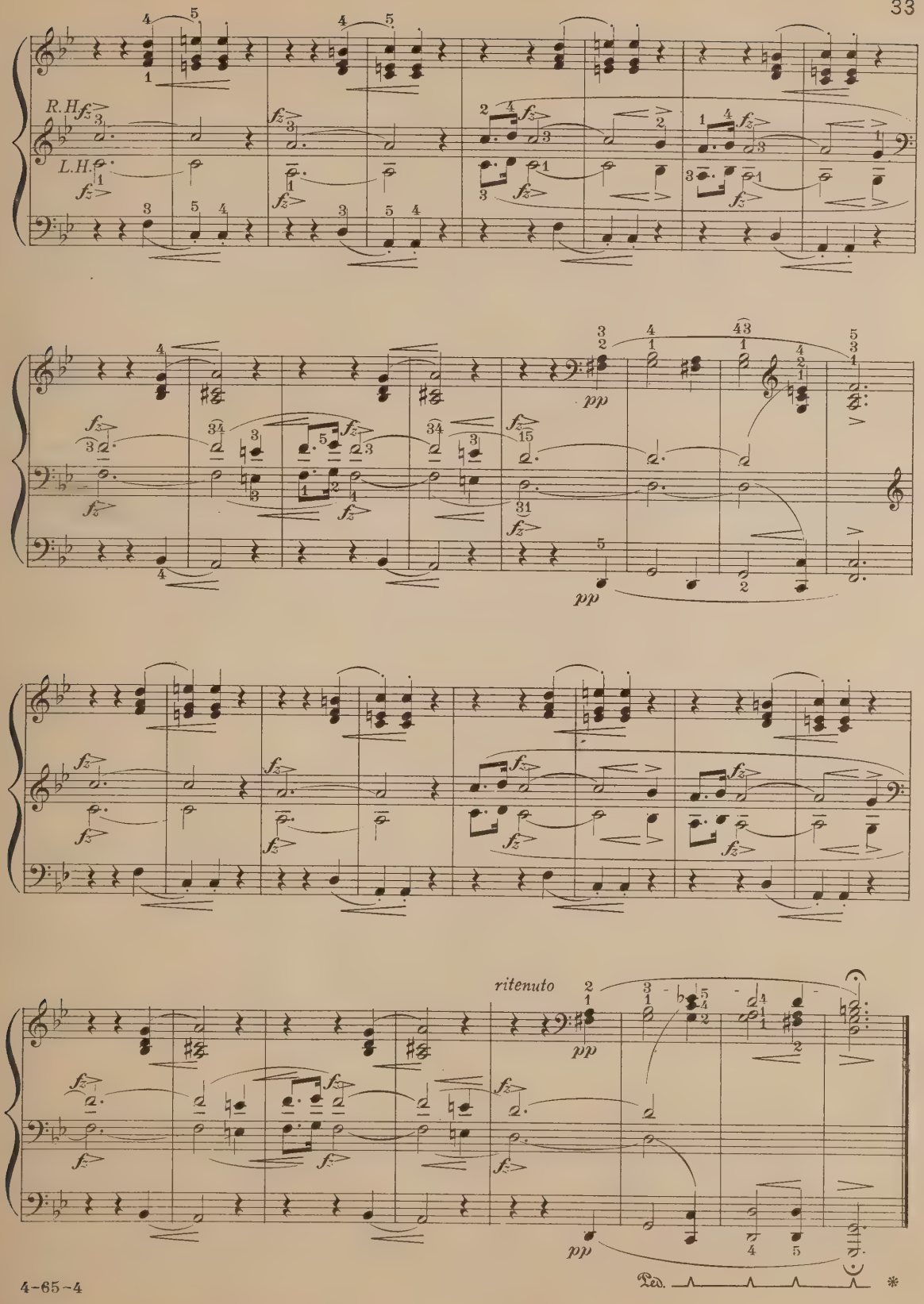
NOCTURNE
G-MINOR

FR. CHOPIN,
Op. 15. № 3.




f
dim.
p
dim. e rit.
a tempo
sotto voce
pfz
pfz
p
p
sostenuto
dolce
cresc.
accel.


riten.
rall.
f
fz
dim.
Religioso
a tempo
pp
p
sempre
mf
Ped.


R.H.
L.H.
ritenuto
pp
Ped.

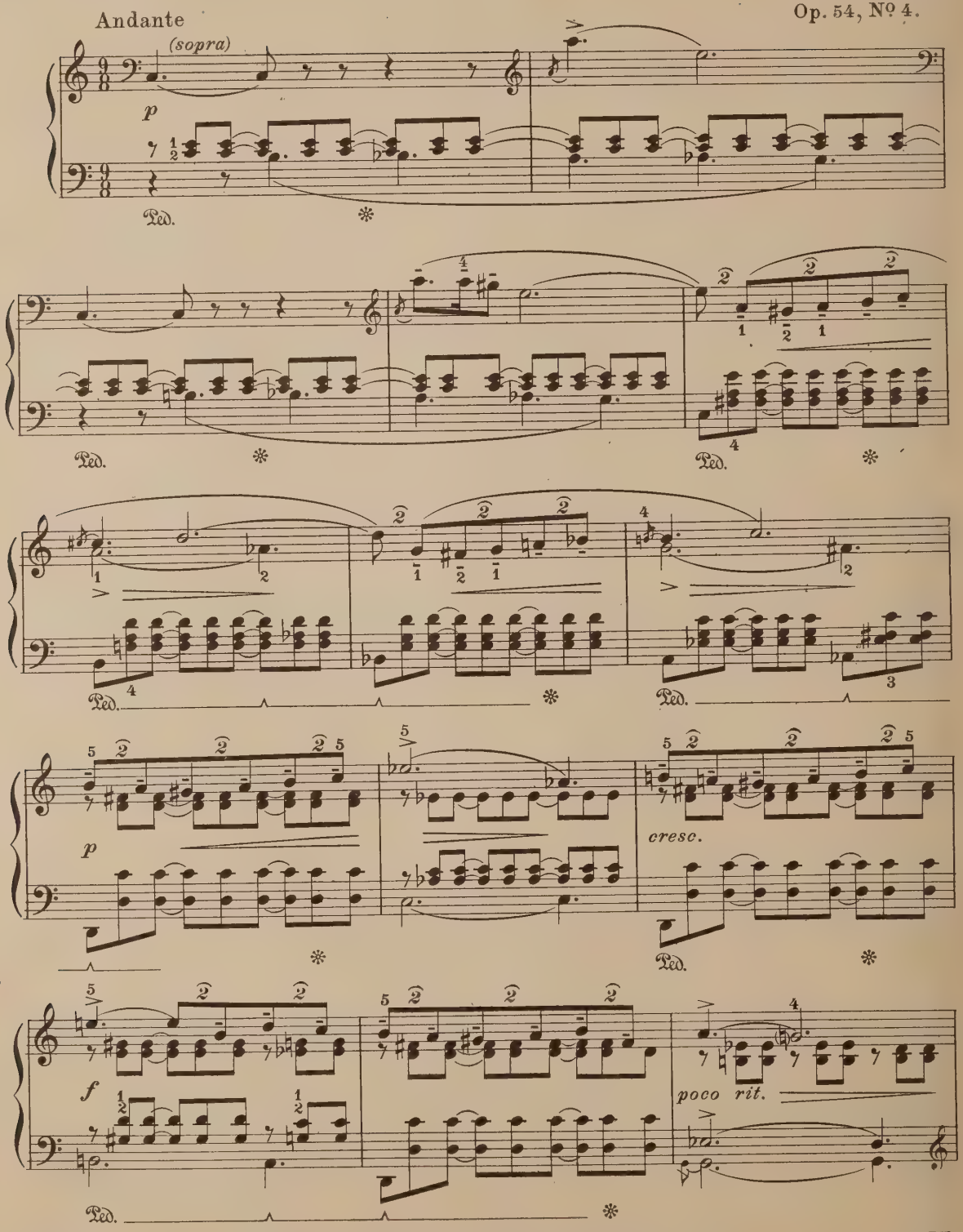
NOTTURNO

NOCTURNE

C MAJOR

Edited by
Nicholas deVore

EDVARD GRIEG
Op. 54, No 4.



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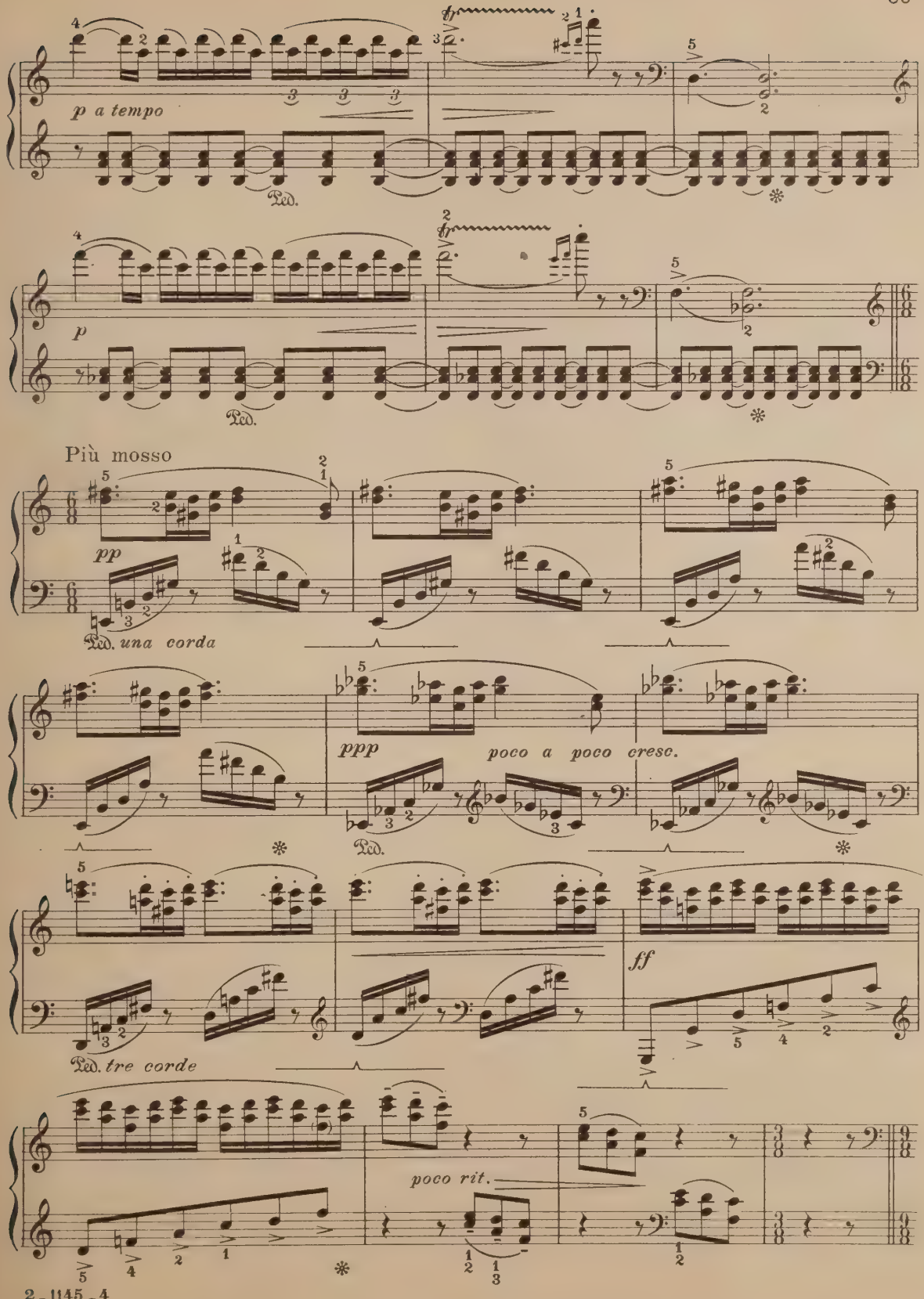
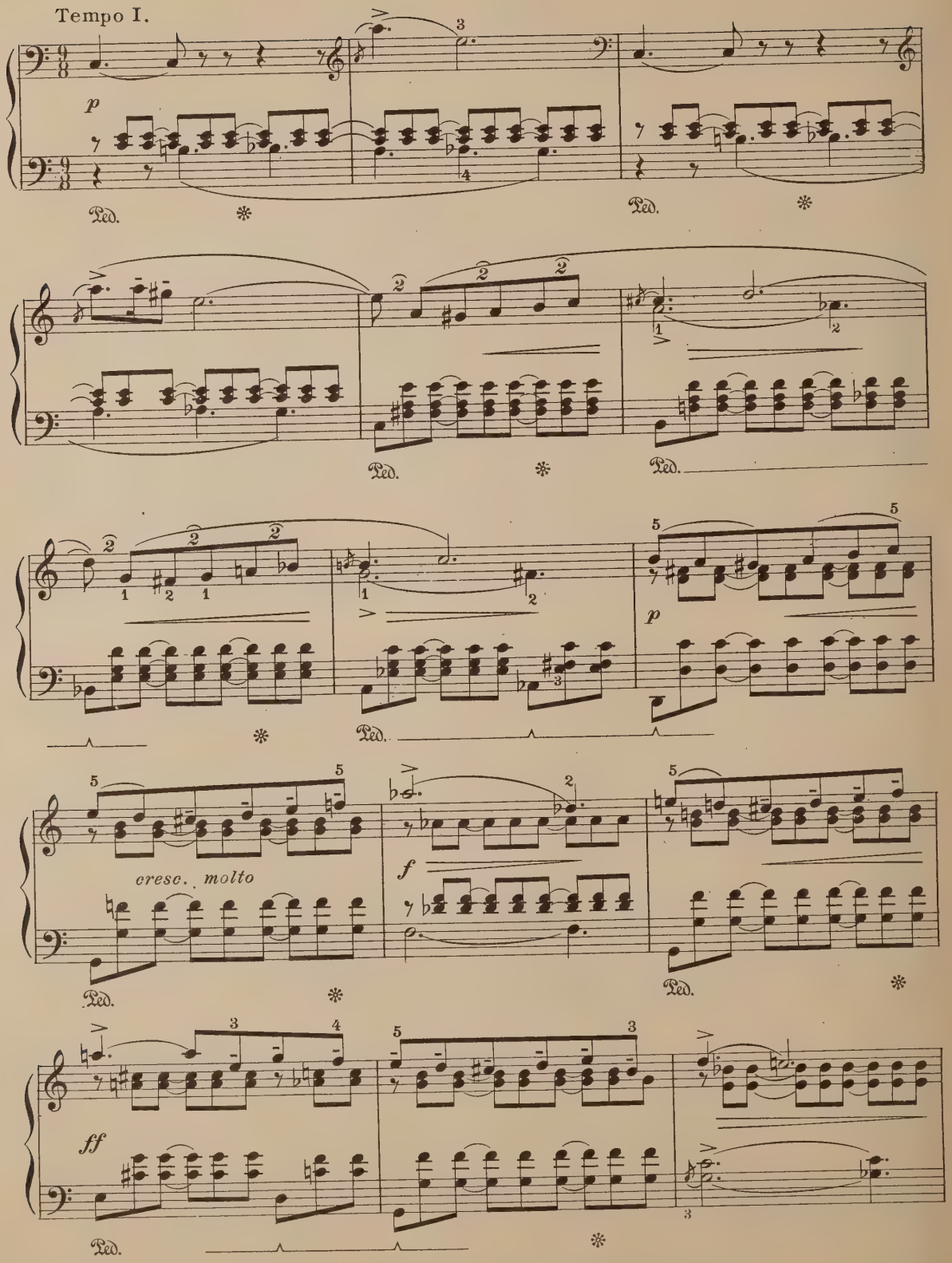
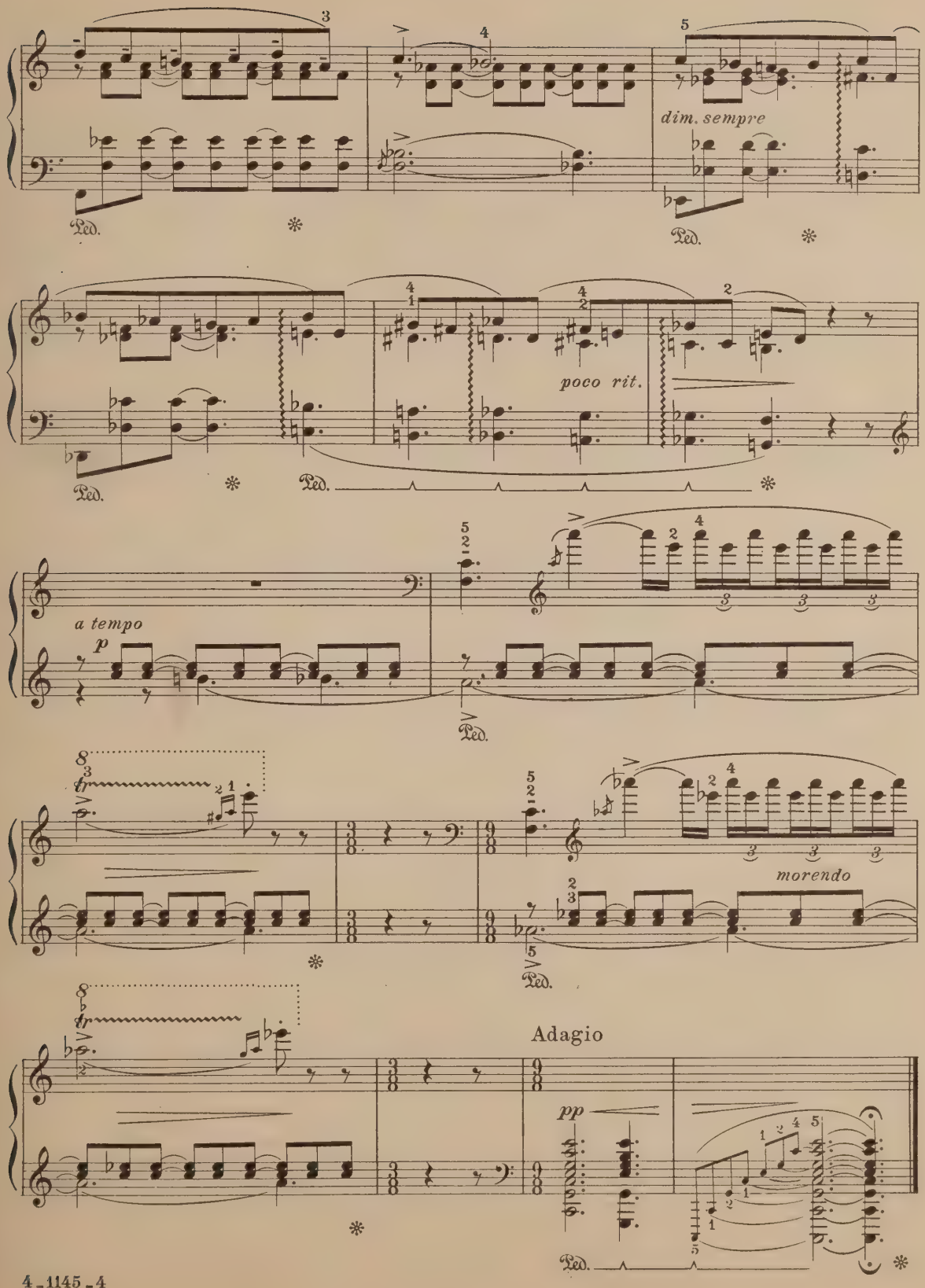

p a tempo
Ped.
tr
p
Più mosso
pp
Ped. una corda
ppp
poco a poco cresc.
ff
Ped. tre corde
poco rit.

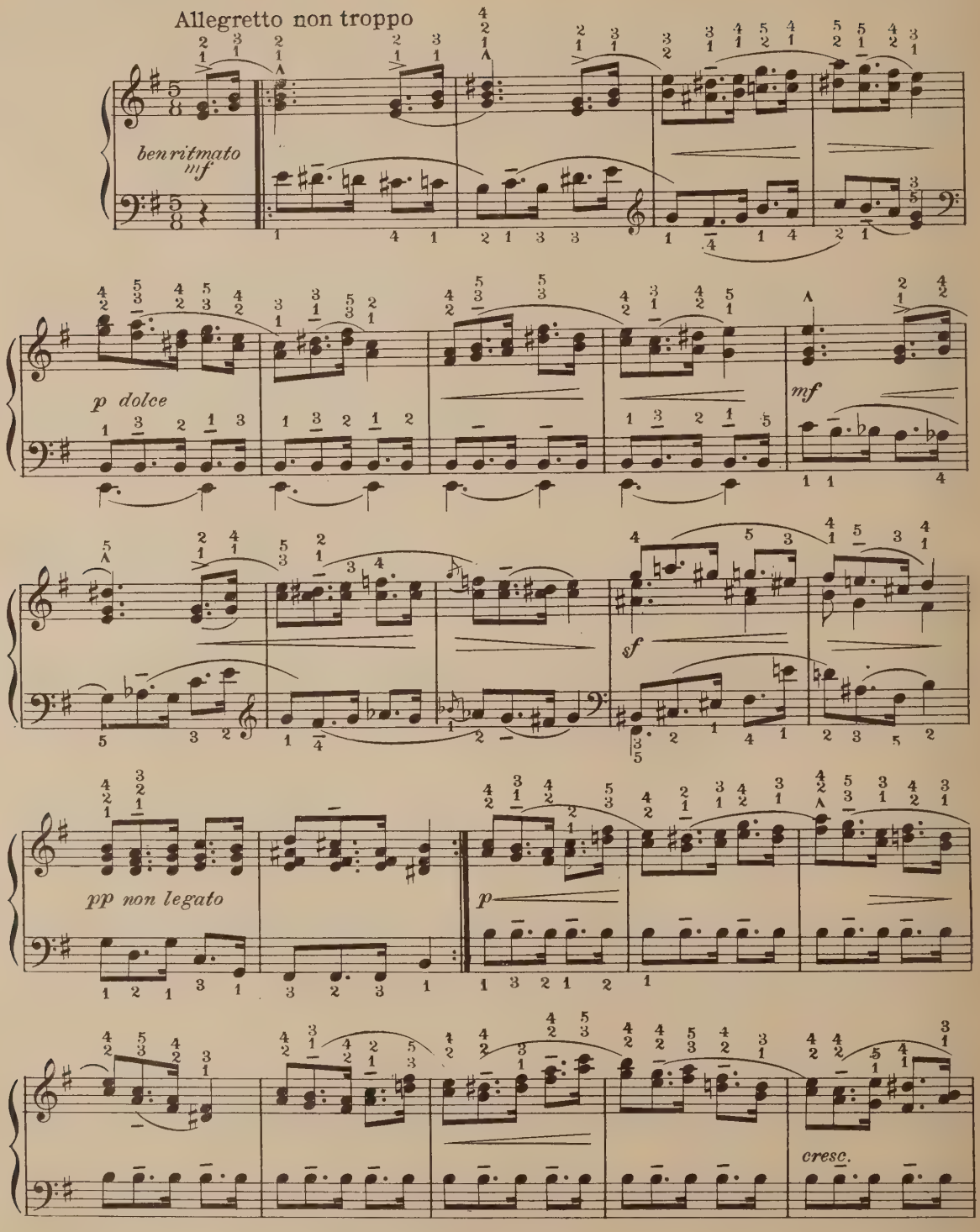

Tempo I.
p
Ped.
cresc. molto
f
ff


dim. sempre
poco rit.
a tempo
p
morendo
Adagio
pp

ZORTZICO

Edited by
Alberto Falcon

I. ALBENIZ



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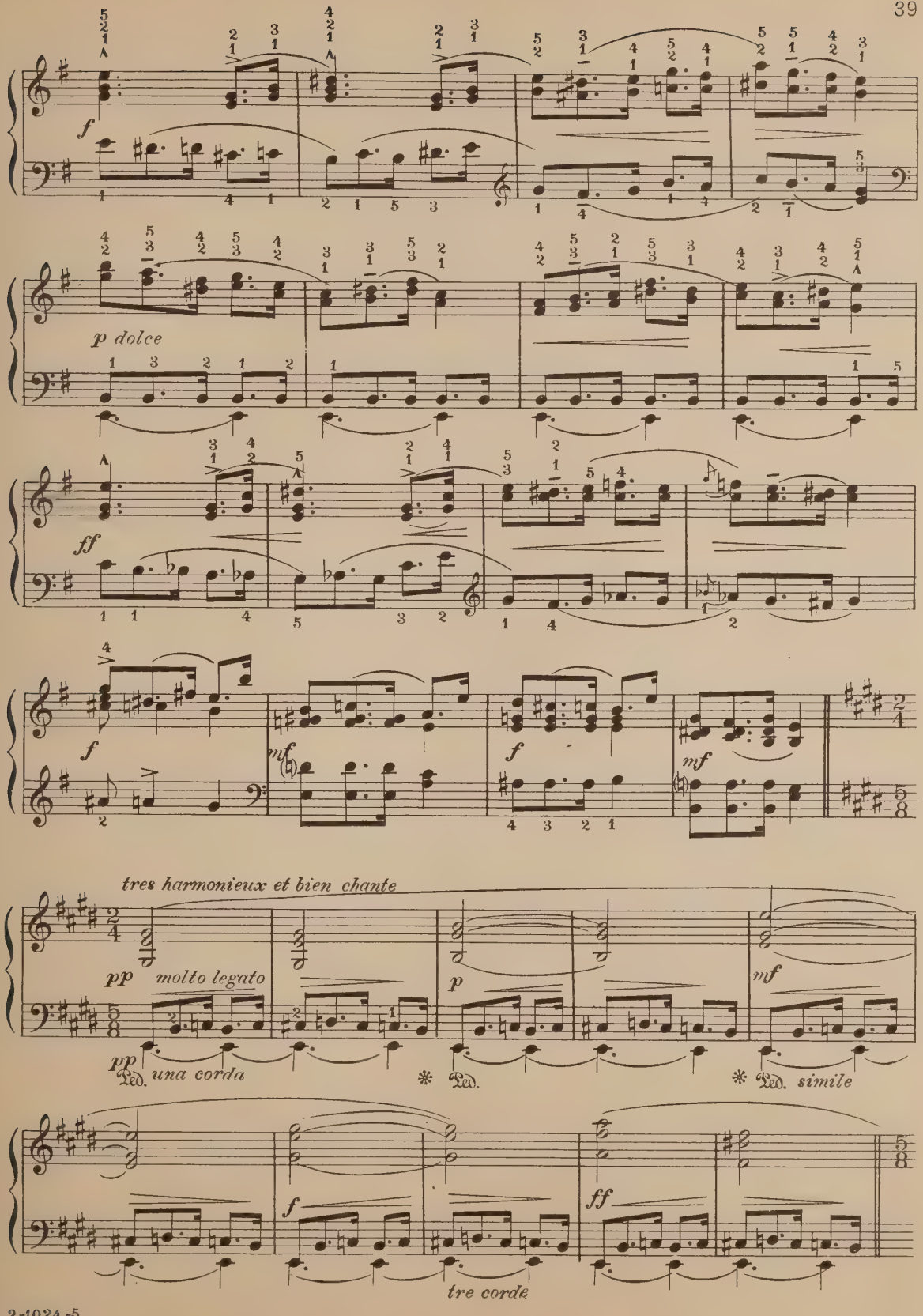
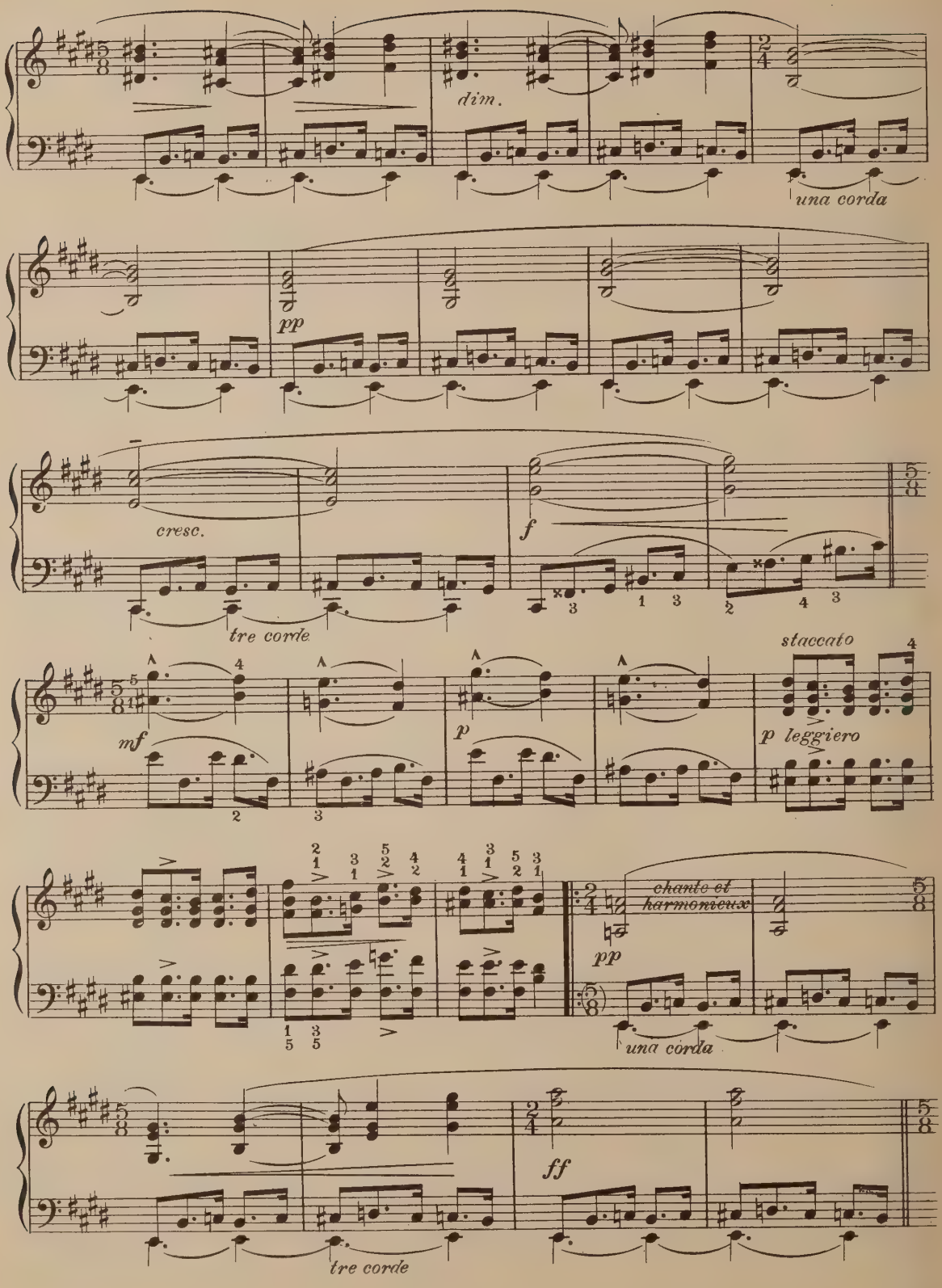
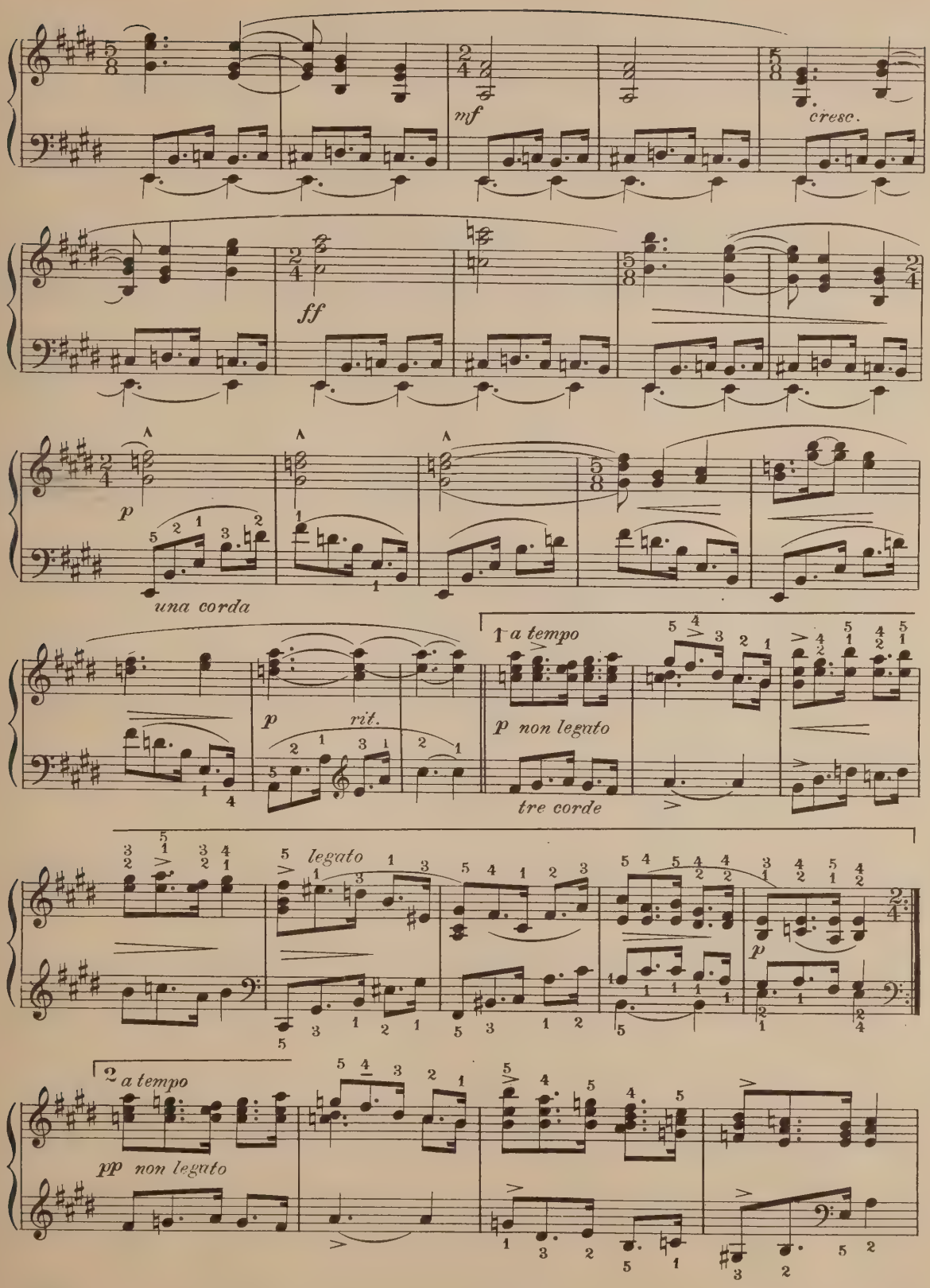
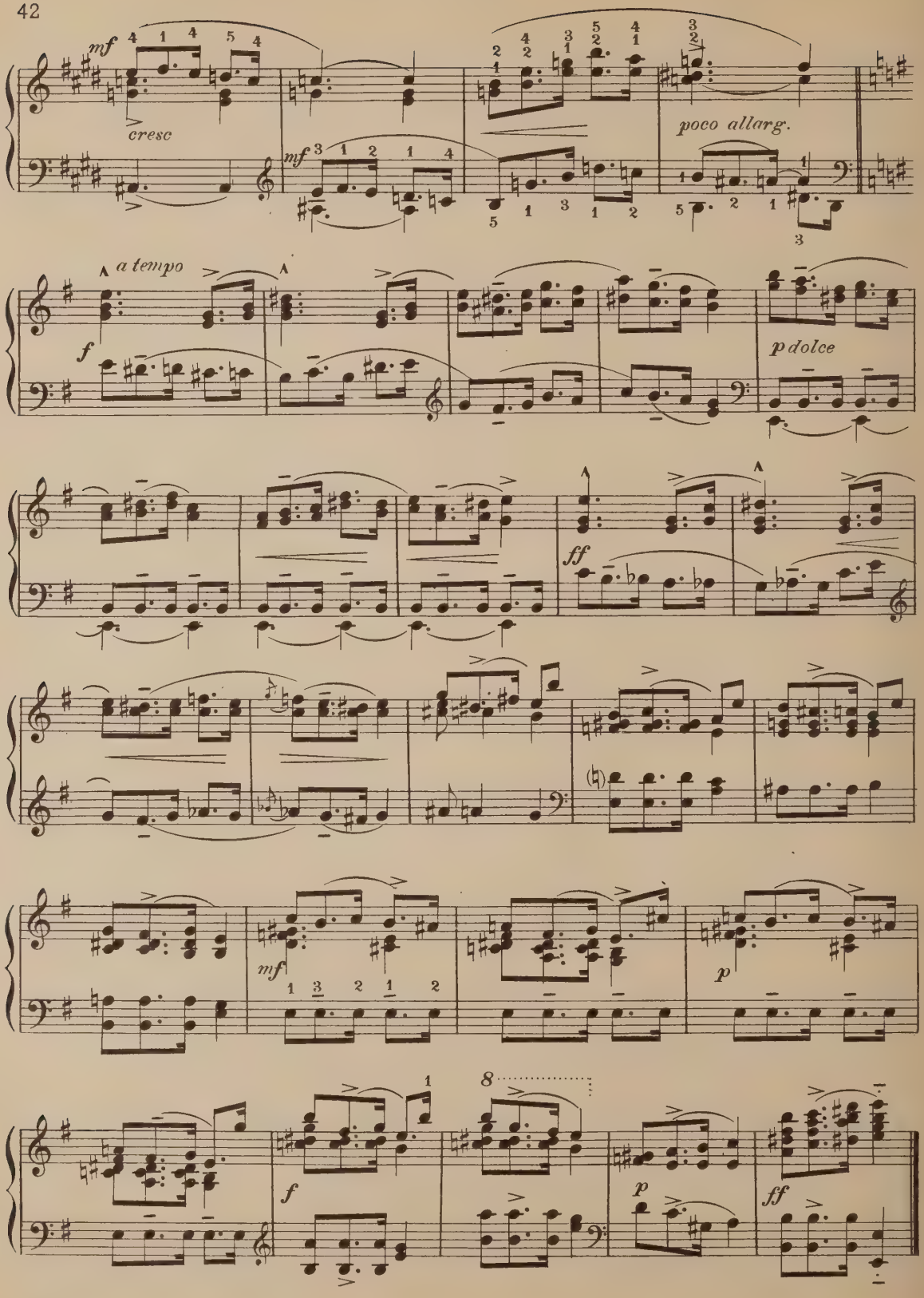

f
p dolce
ff
f
mf
f
mf
tres harmonieux et bien chante
pp molto legato
p
mf
pp una corda
Ped.
Ped.
Ped. simile
f
ff
tre corde


dim.
una corda
pp
cresc.
f
tre corde
staccato
mf
p
p leggiero
chanto et harmonieux
pp
una corda
ff
tre corde

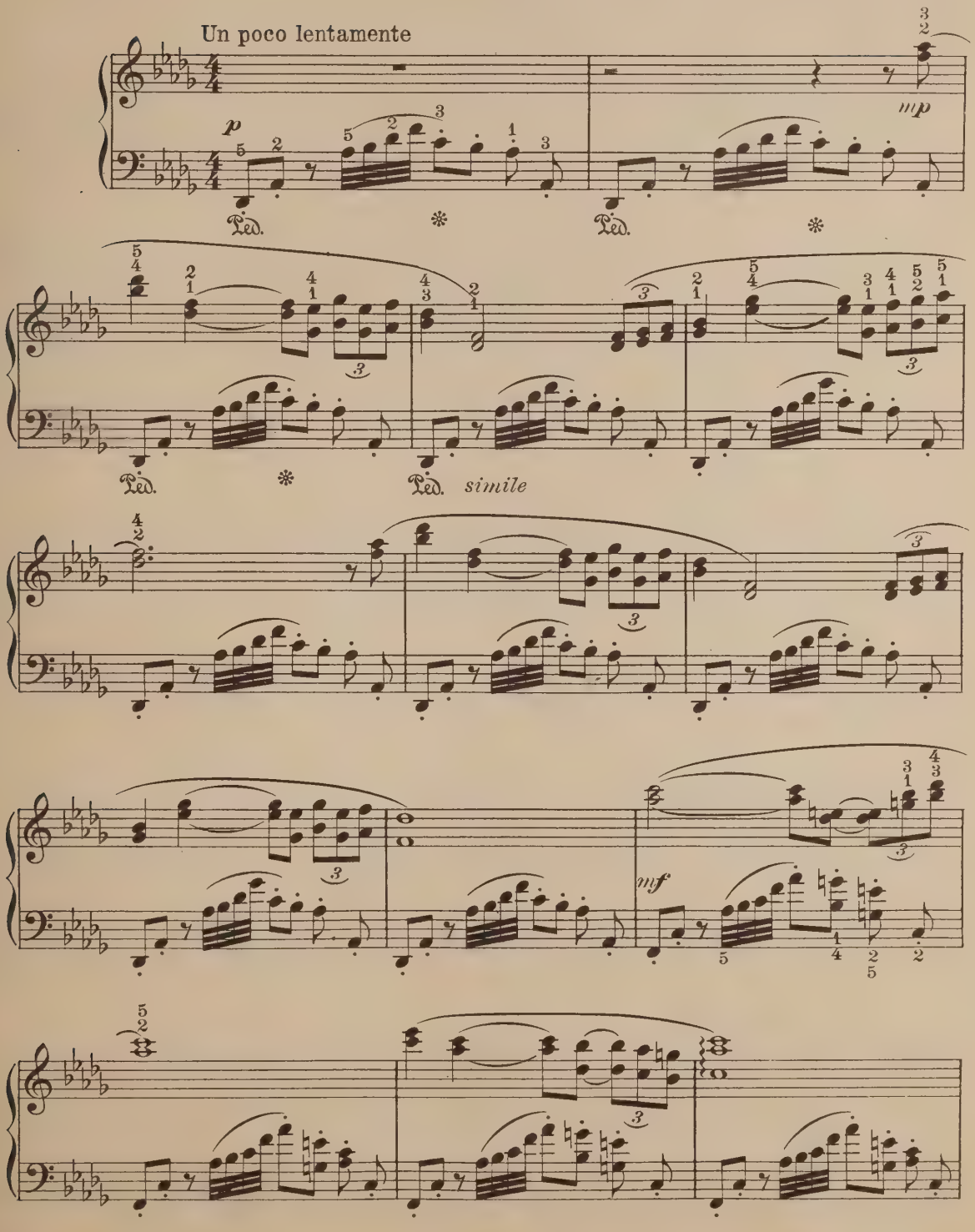

mf
cresc.
ff
p
una corda
p
rit.
1 a tempo
p non legato
tre corde
legato
p
2 a tempo
pp non legato


mf
cresc
mf
poco allarg.
a tempo
f
p dolce
ff
mf
p
f
8
p
ff

To Mrs. Millo Picco.

SERENATA ROMANESCA

G. FERRATA



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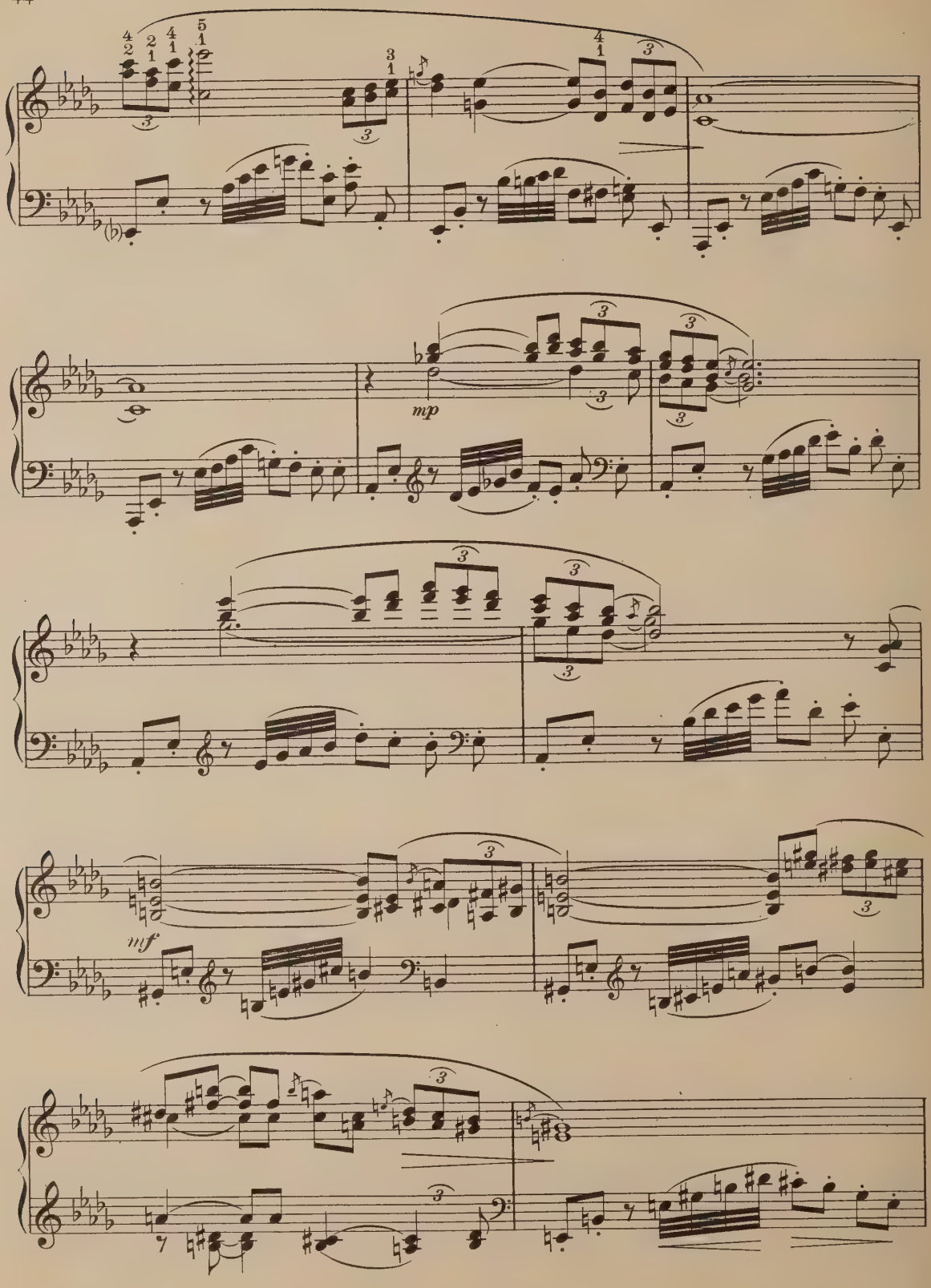
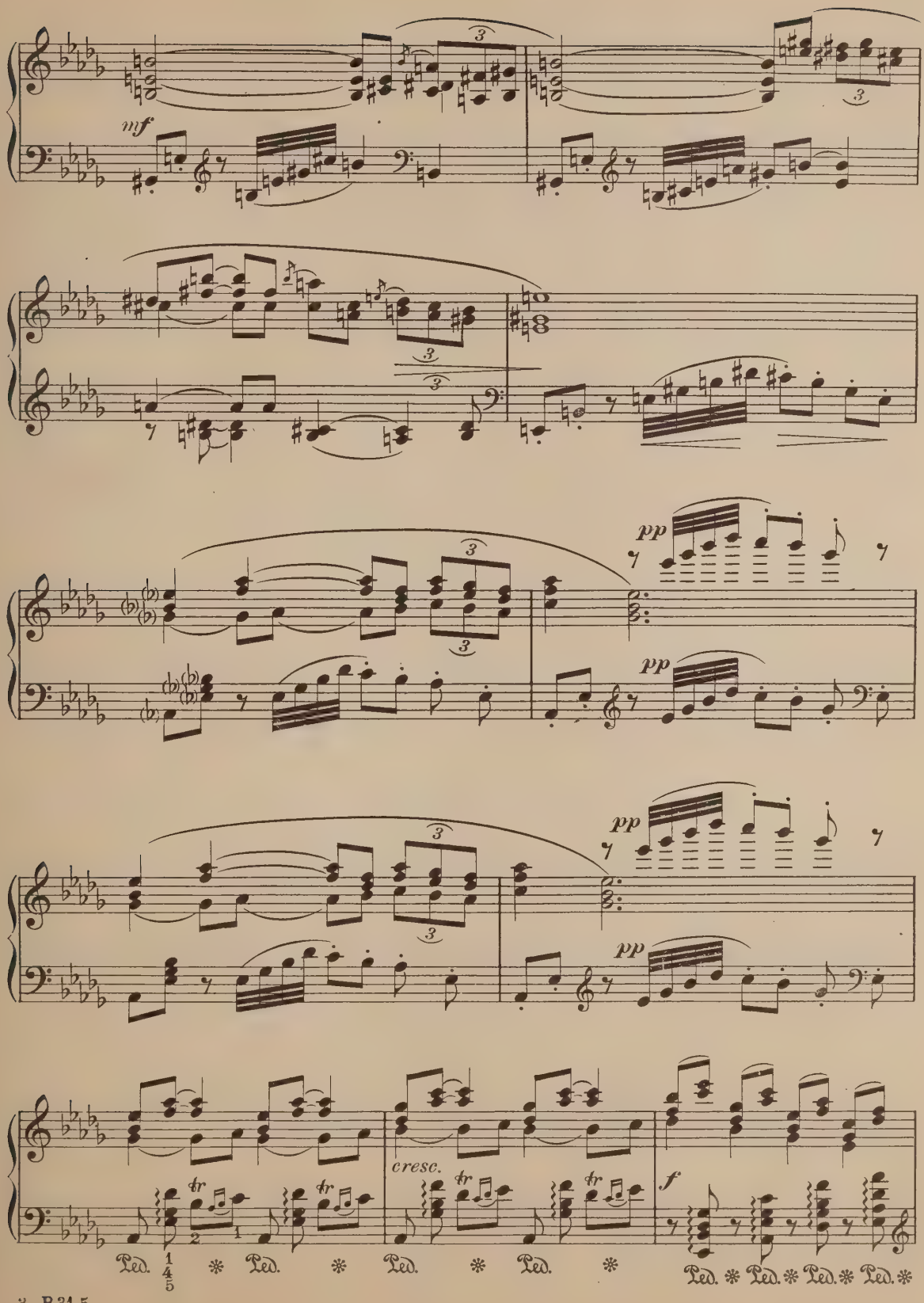
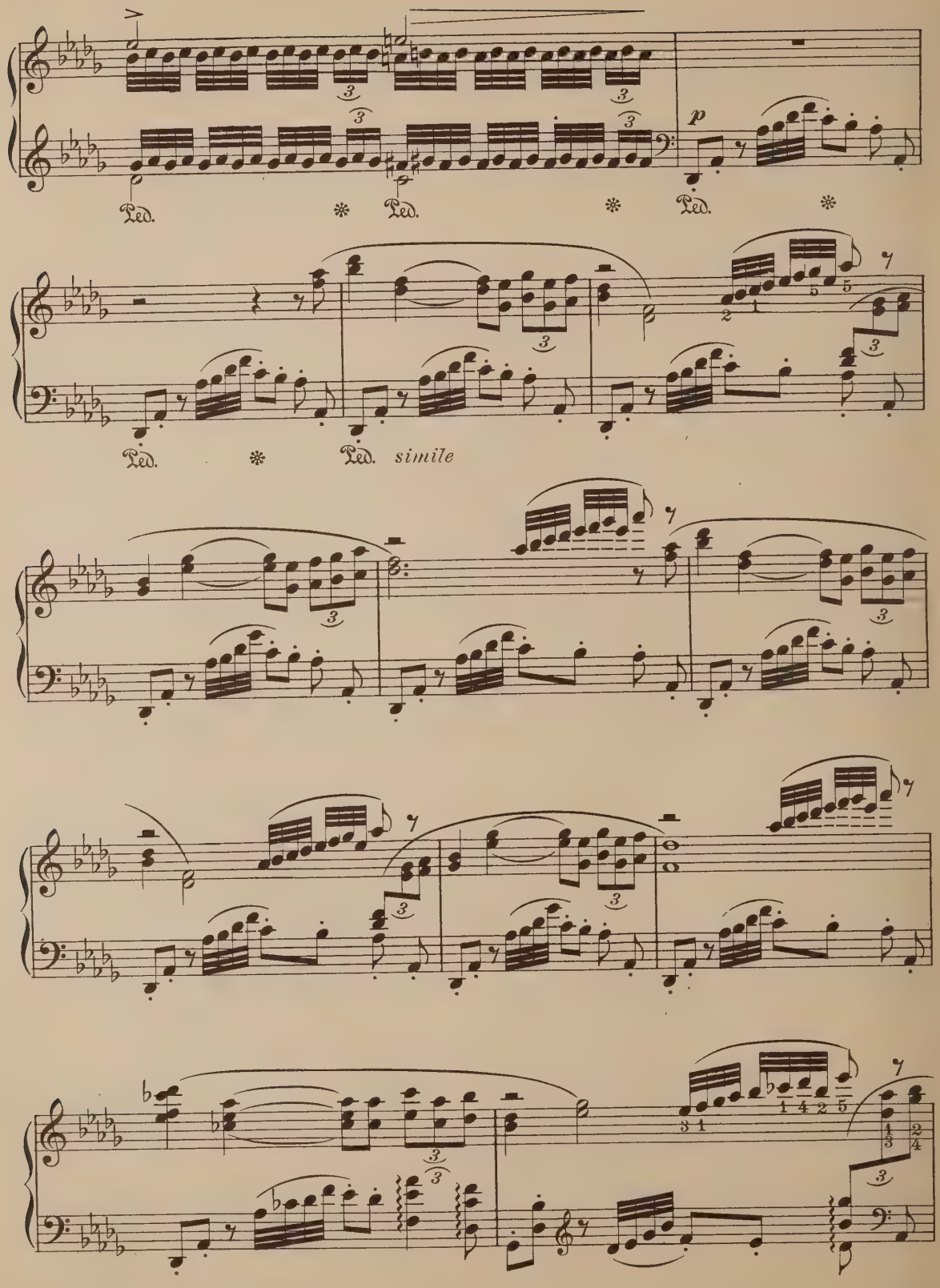
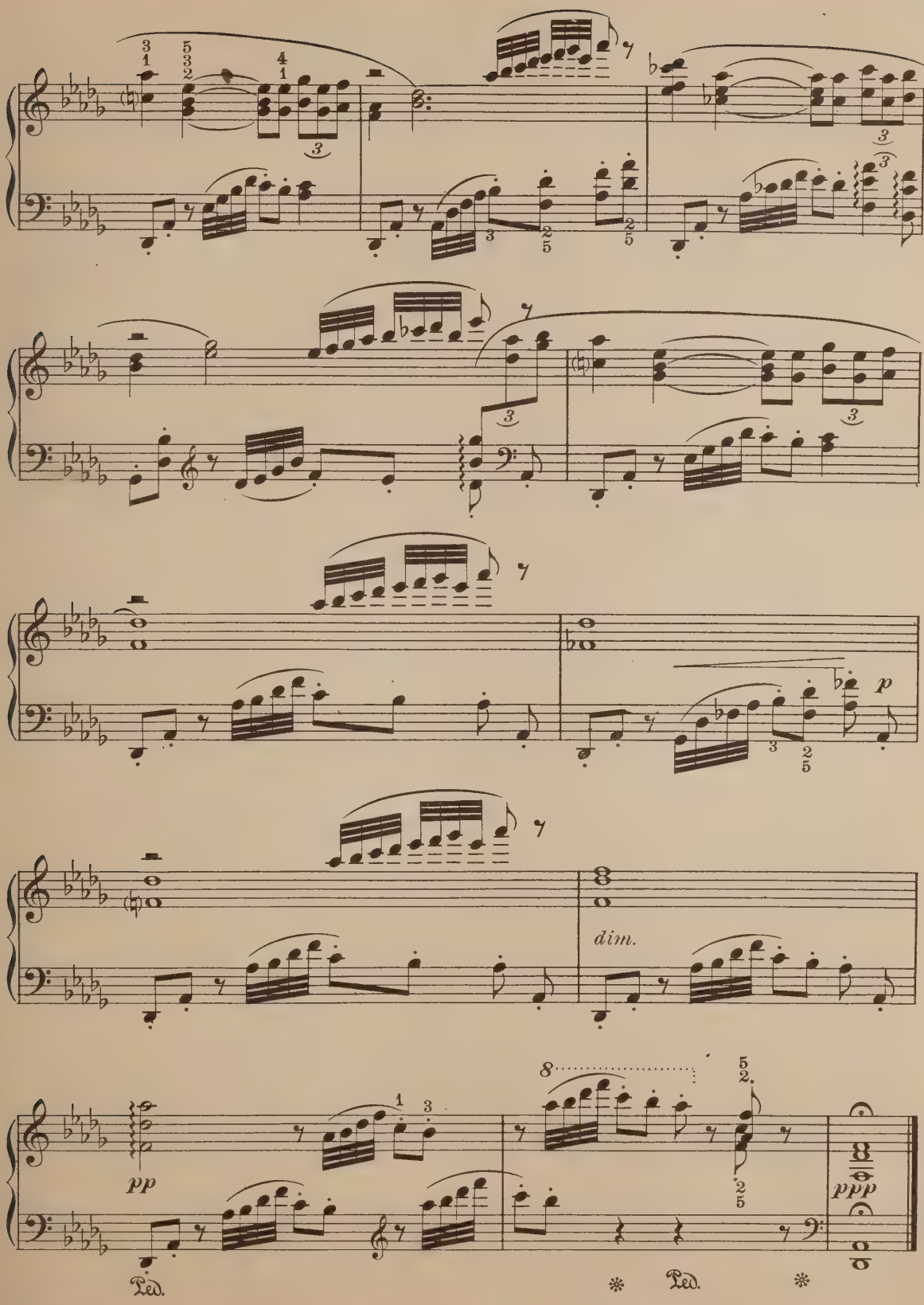

mp
mf


mf
pp
pp
pp
pp
cresc.
tr
f
Ped.


p
Ped.
Ped.
Ped.
Ped.
simile

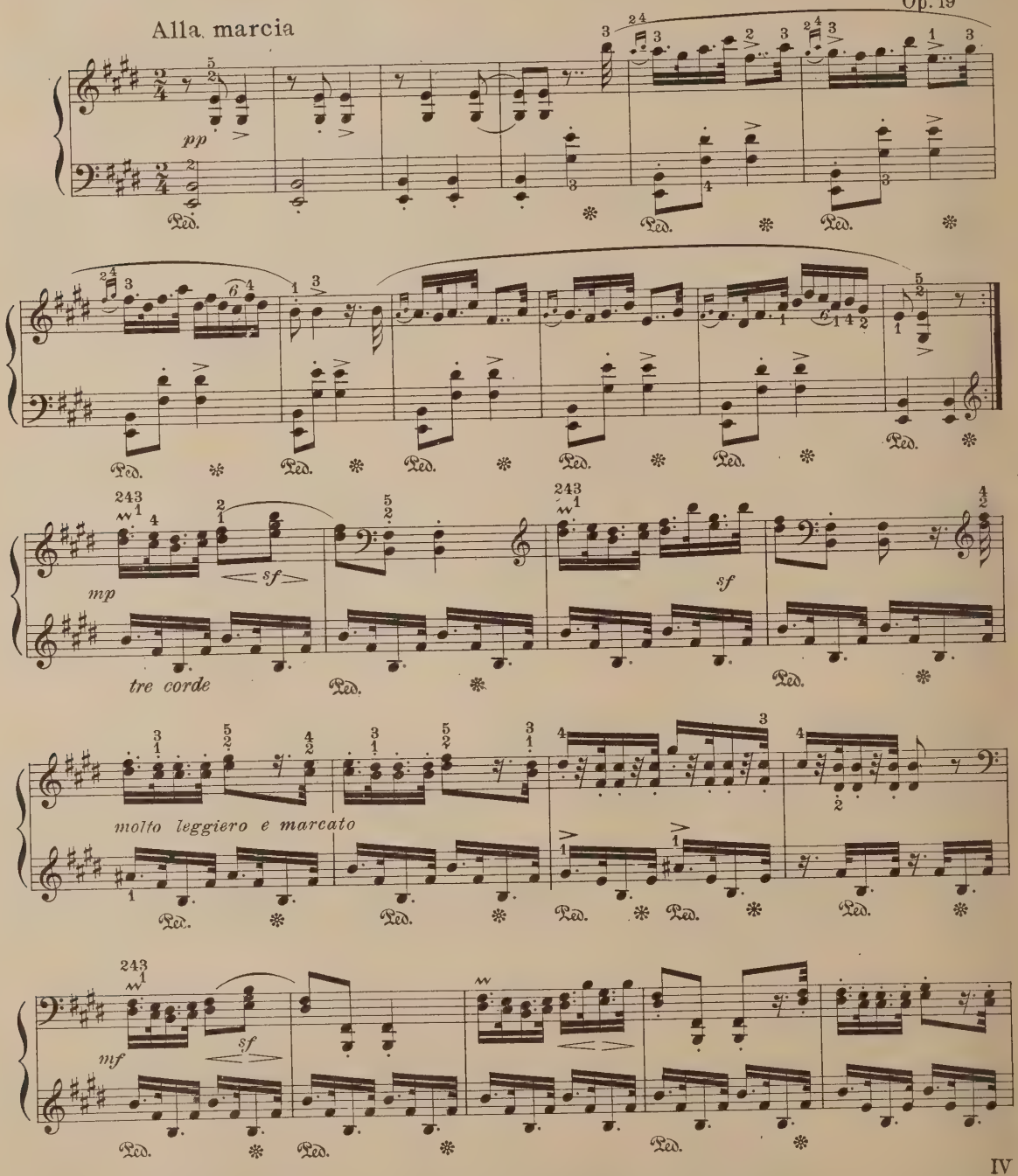

p
dim.
pp
ppp
Ped.
Ped.

NORWEGIAN BRIDAL PROCESSION

NORWEGISCHER BRAUTZUG

Edited by
Rudolph Ganz

E. GRIEG
Op. 19



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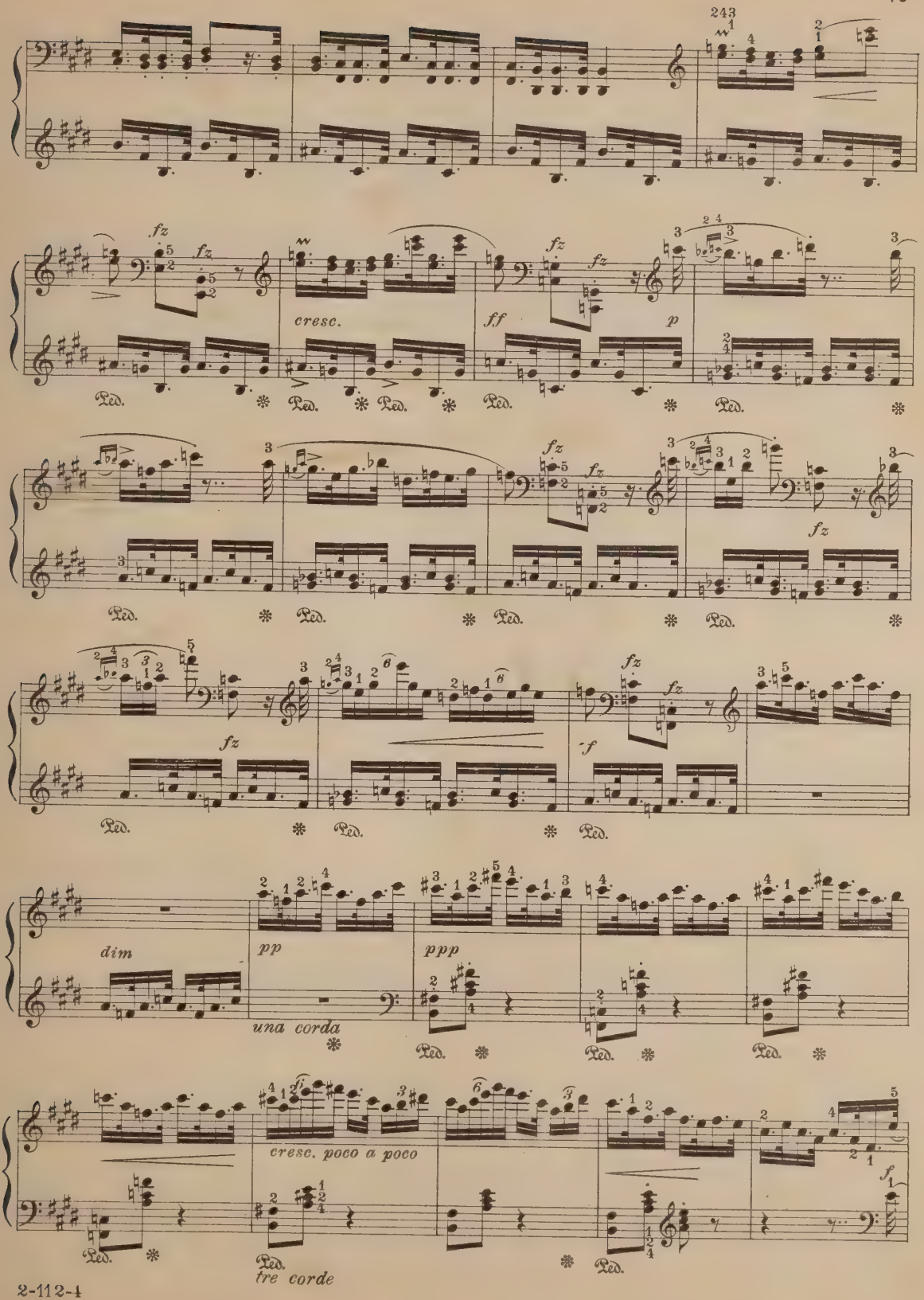
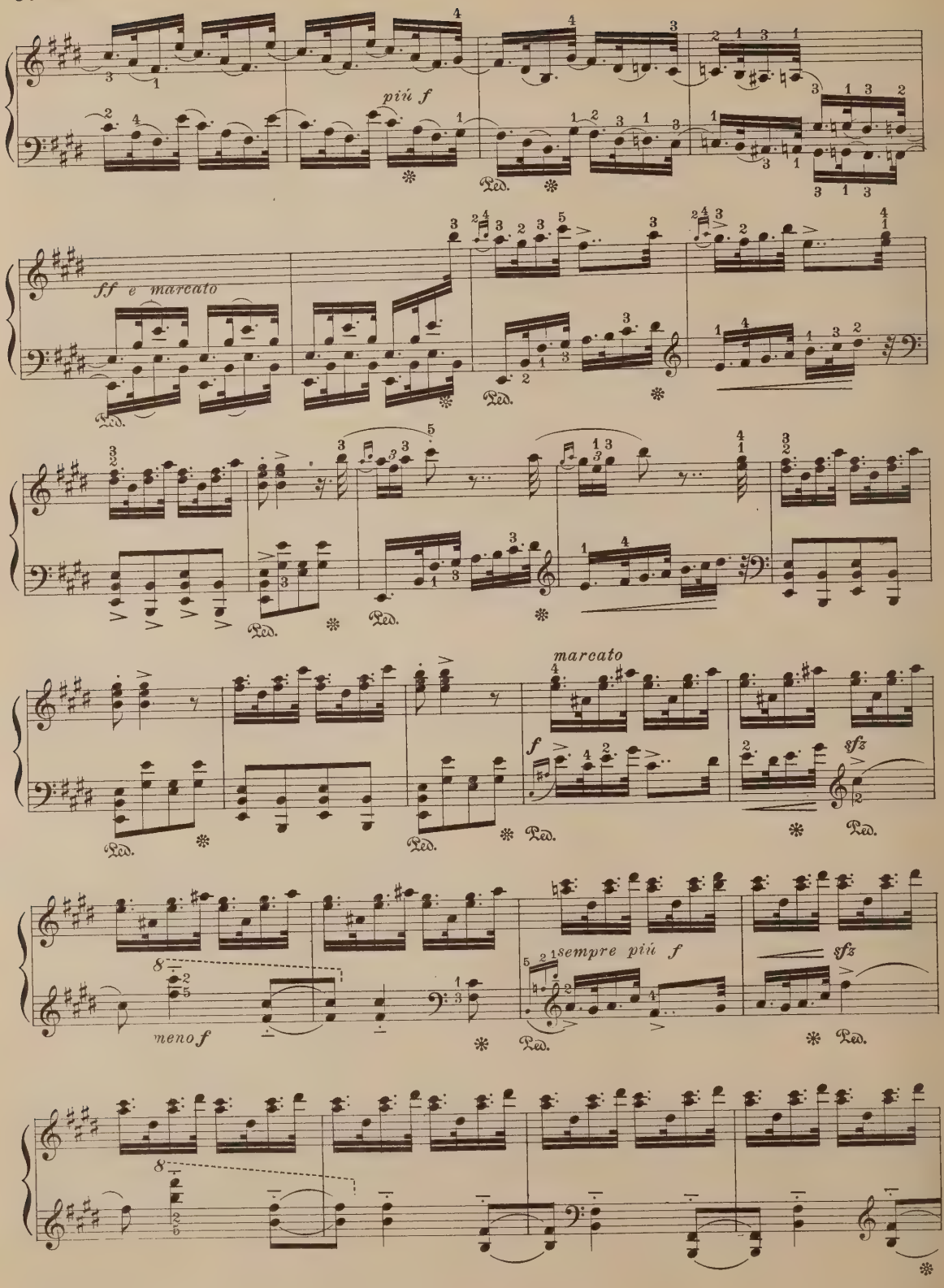
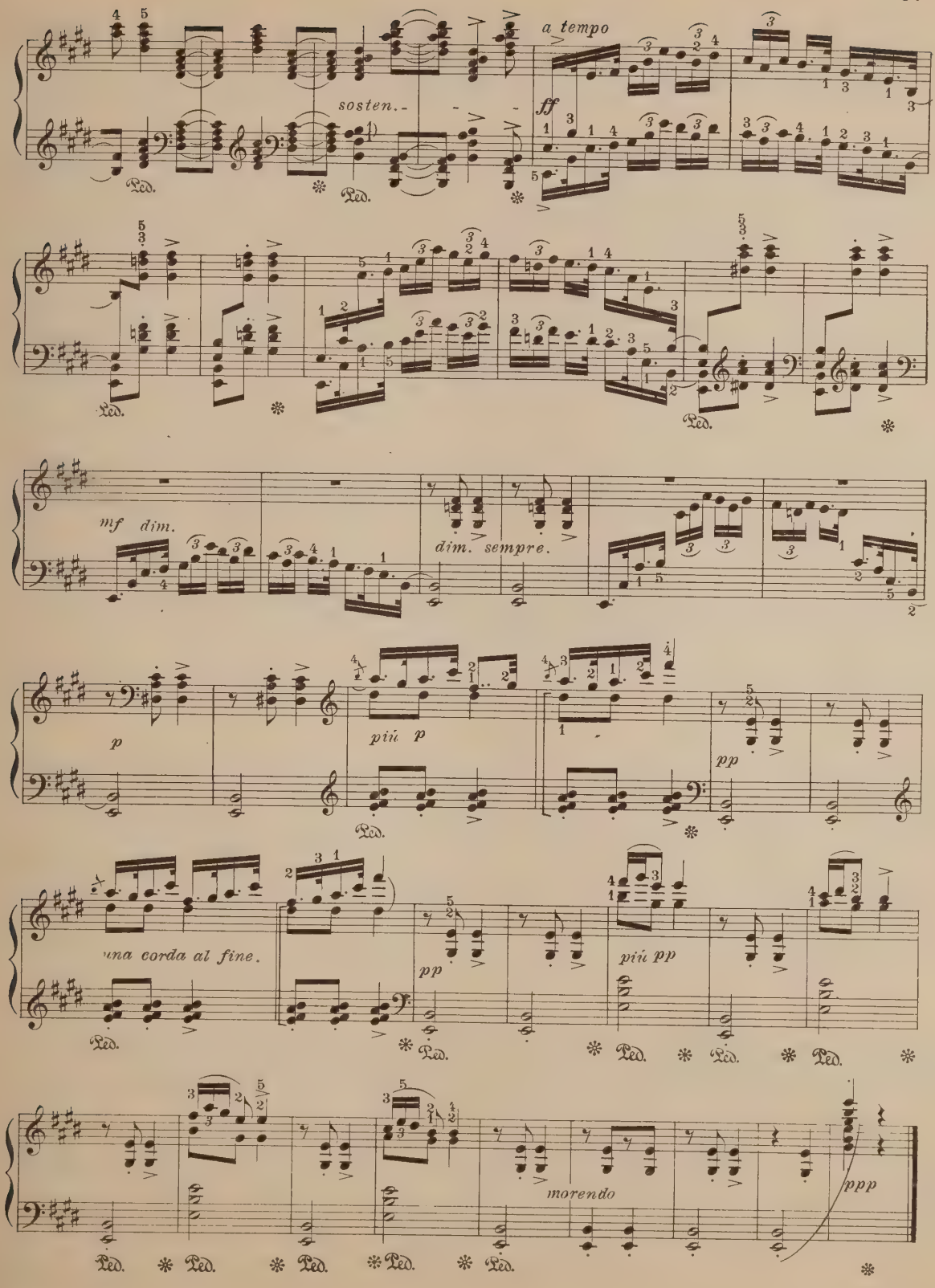

fz
cresc.
ff
p
Ped.
dim
pp
ppp
una corda
cresc. poco a poco
fi
tre corde

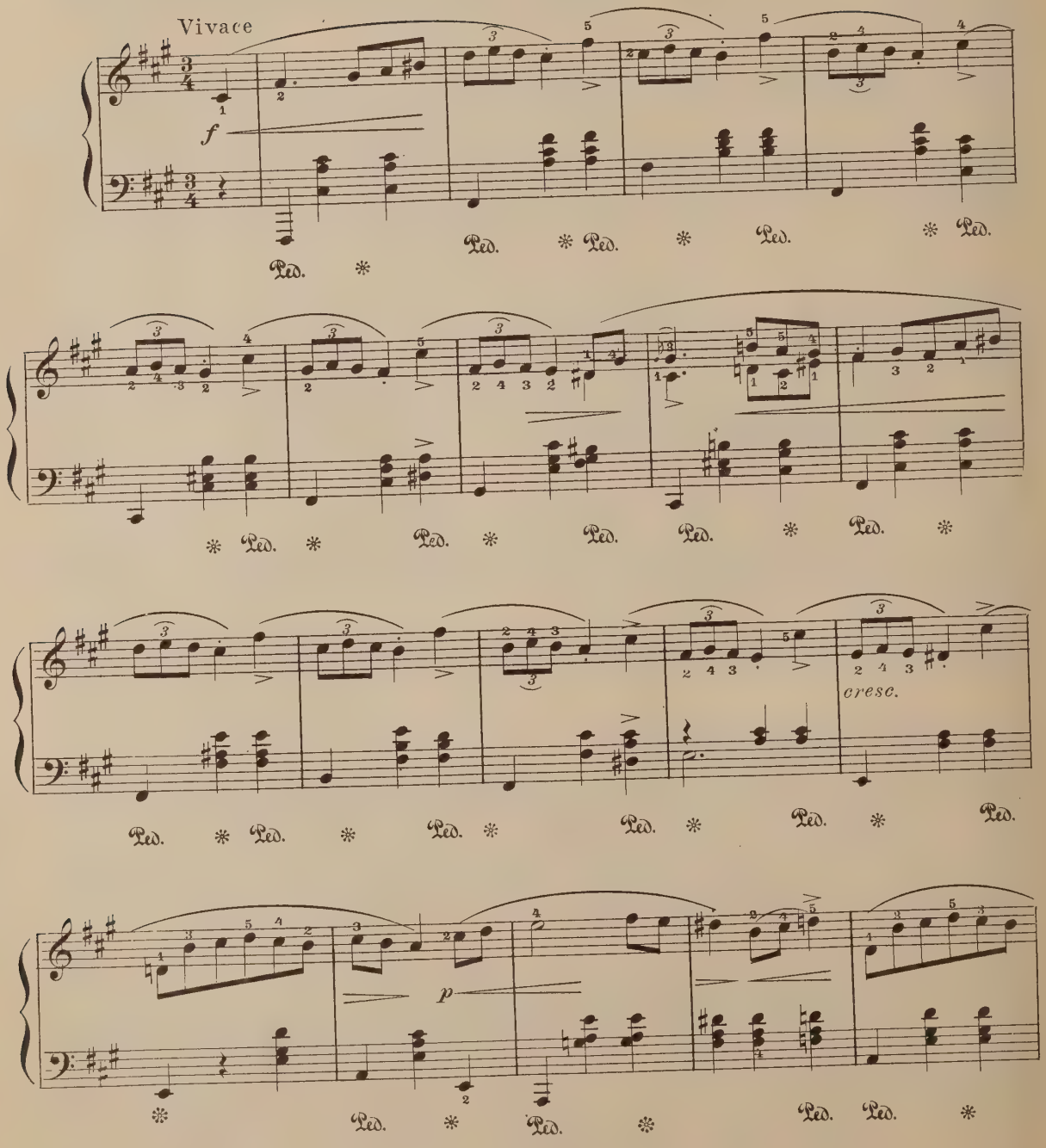

più f
ff e marcato
marcato
f
sempre più f
meno f
Ped.


a tempo
sosten.
ff
Ped.
mf dim.
dim. sempre.
p
più p
pp
una corda al fine.
più pp
morendo
ppp

MAZURKA

F-SHARP MINOR

CHOPIN
Op. 59, № 3



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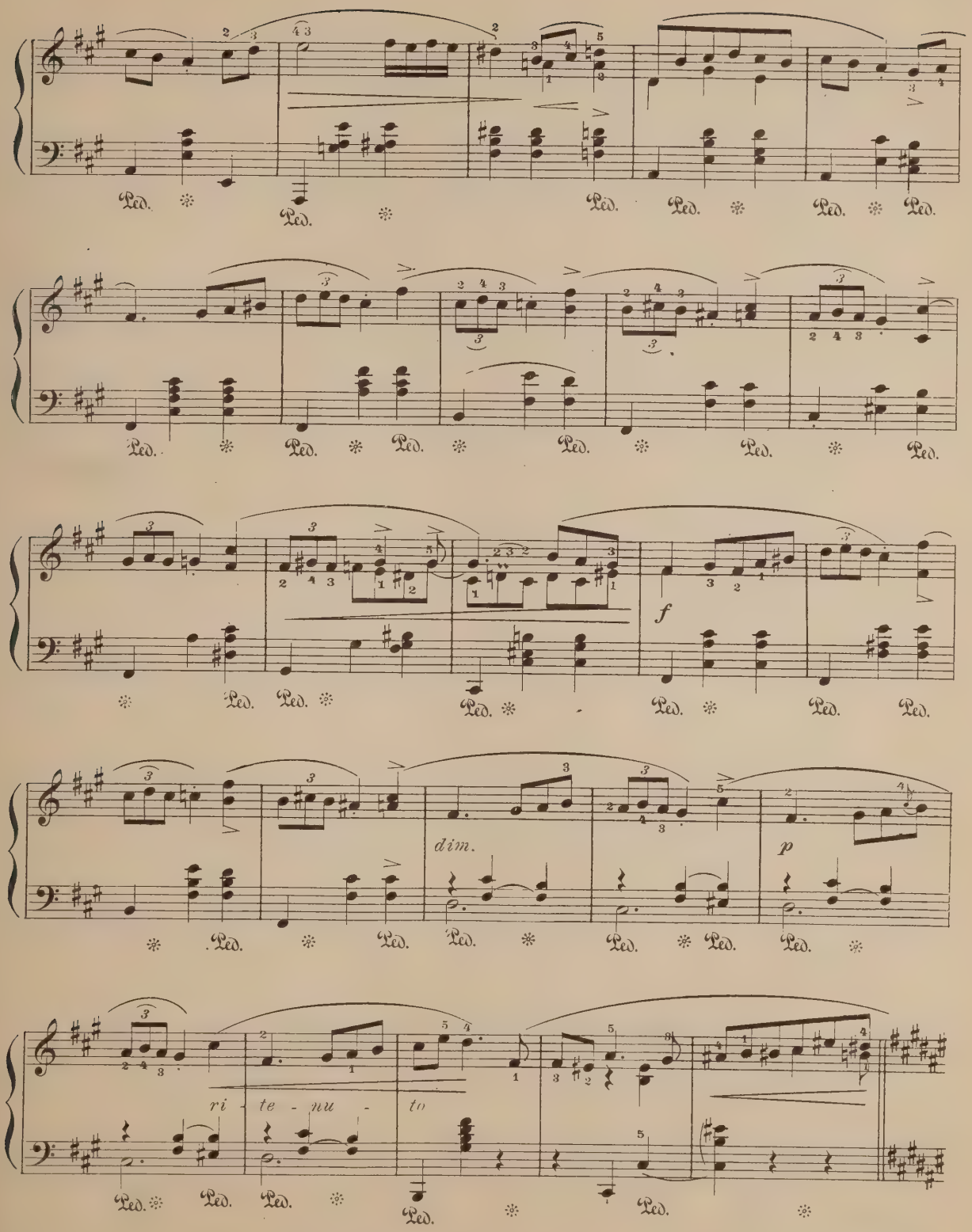
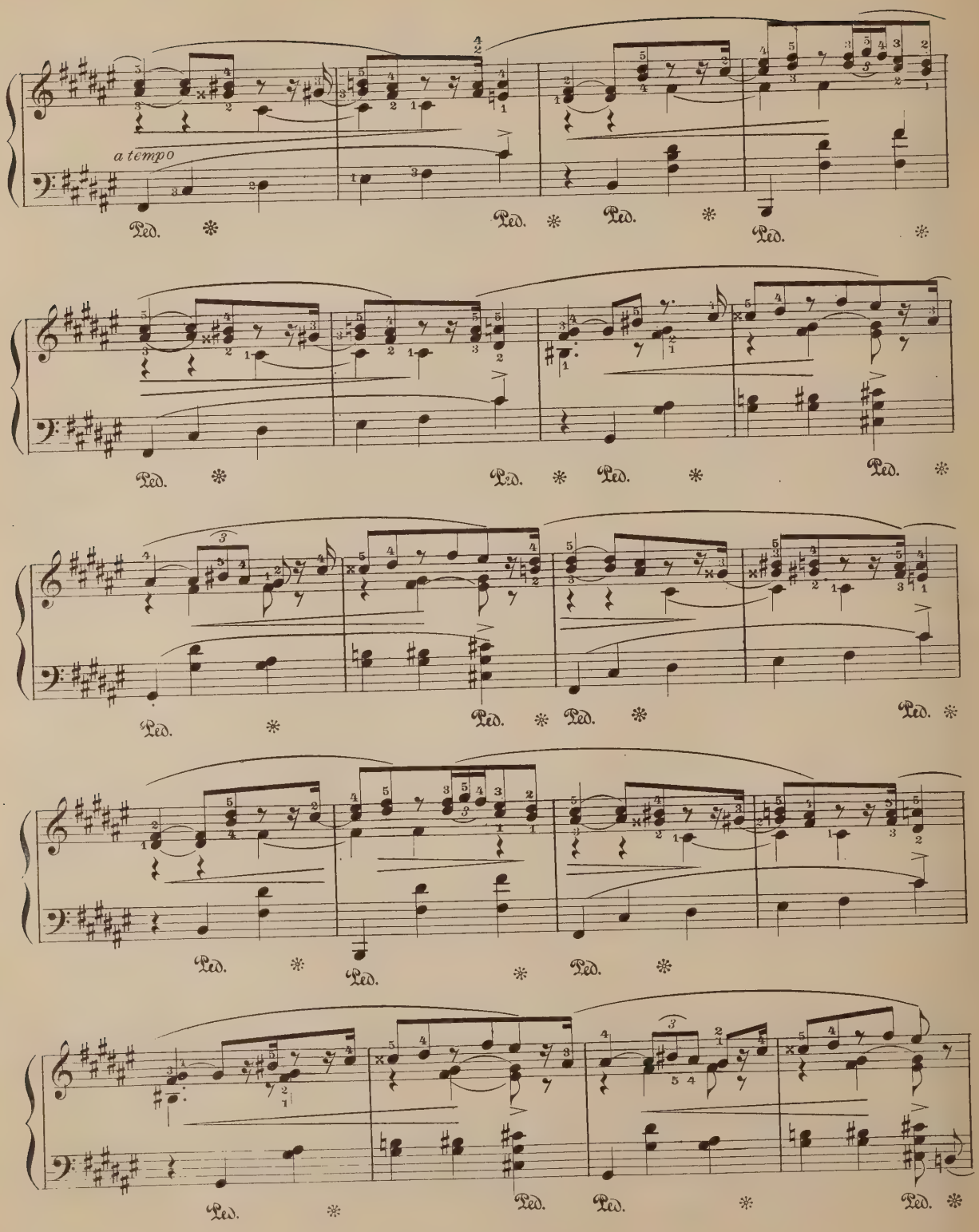
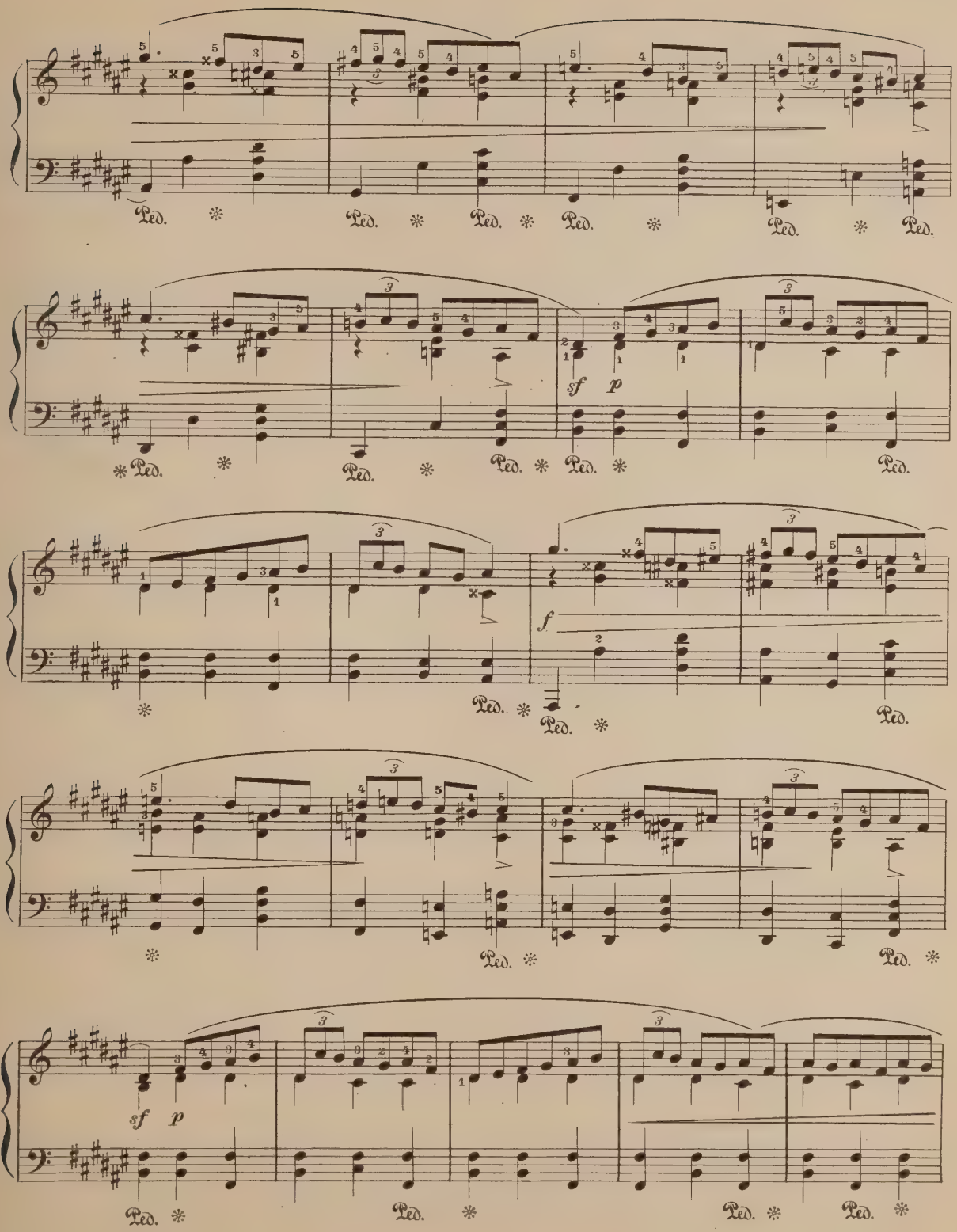
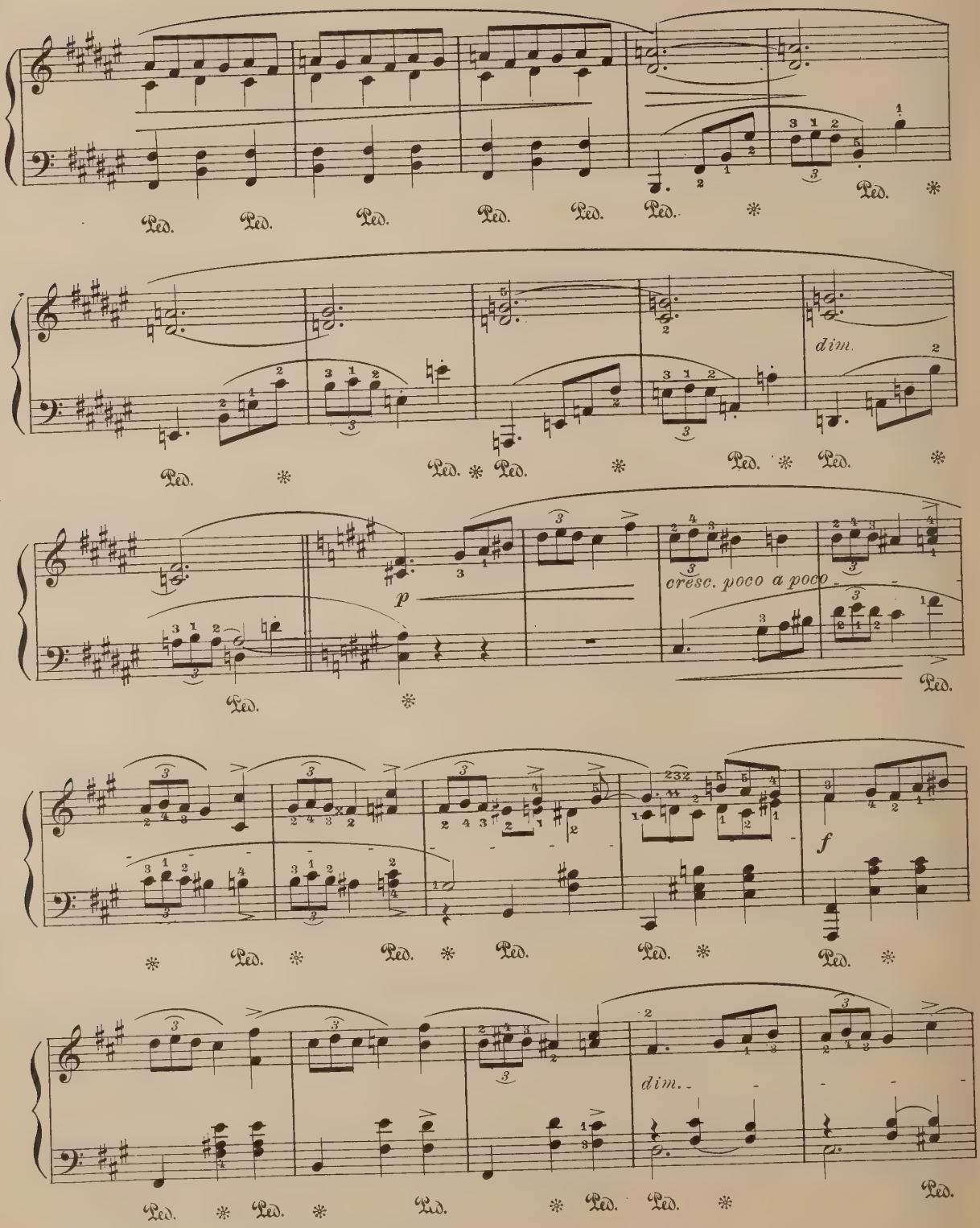
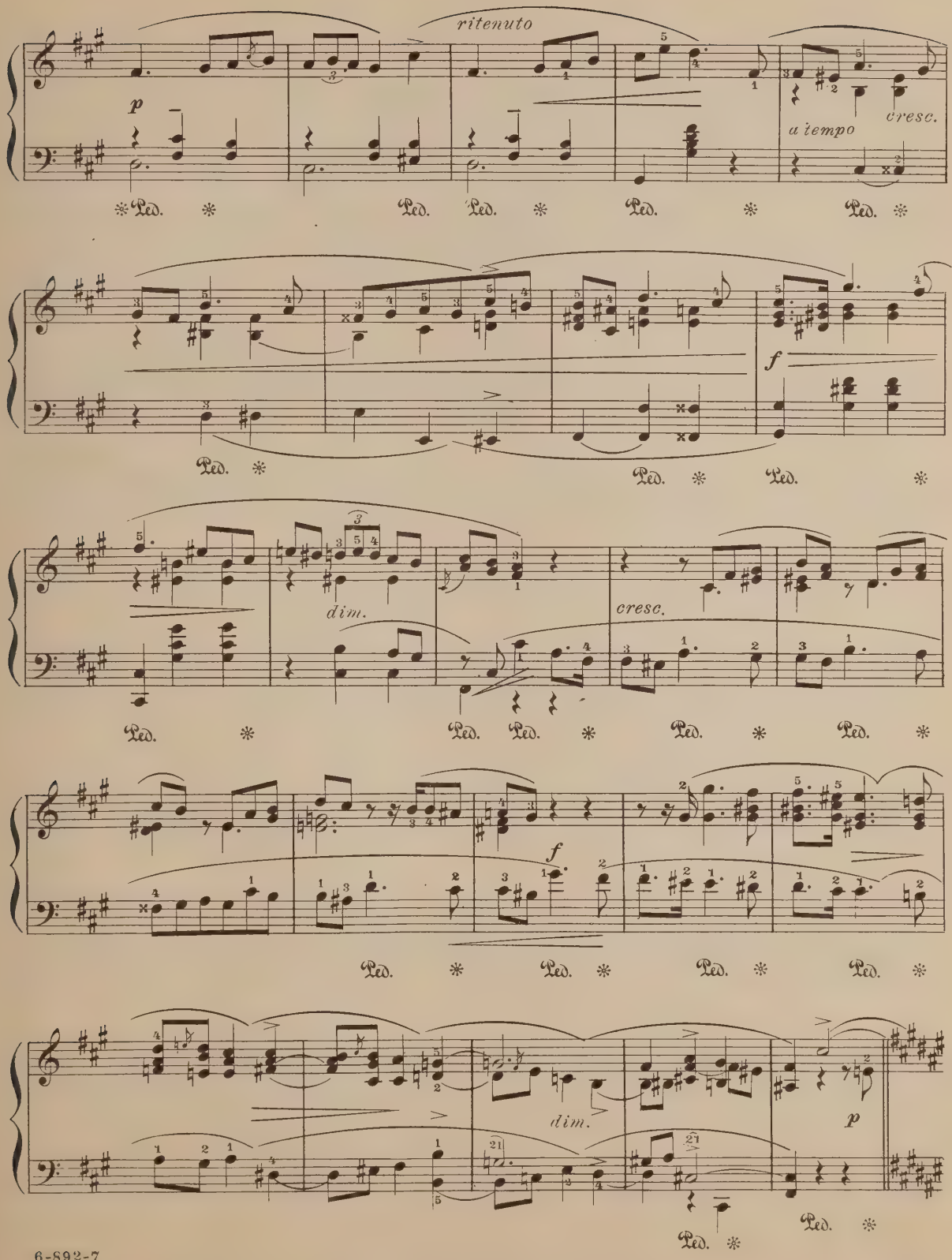
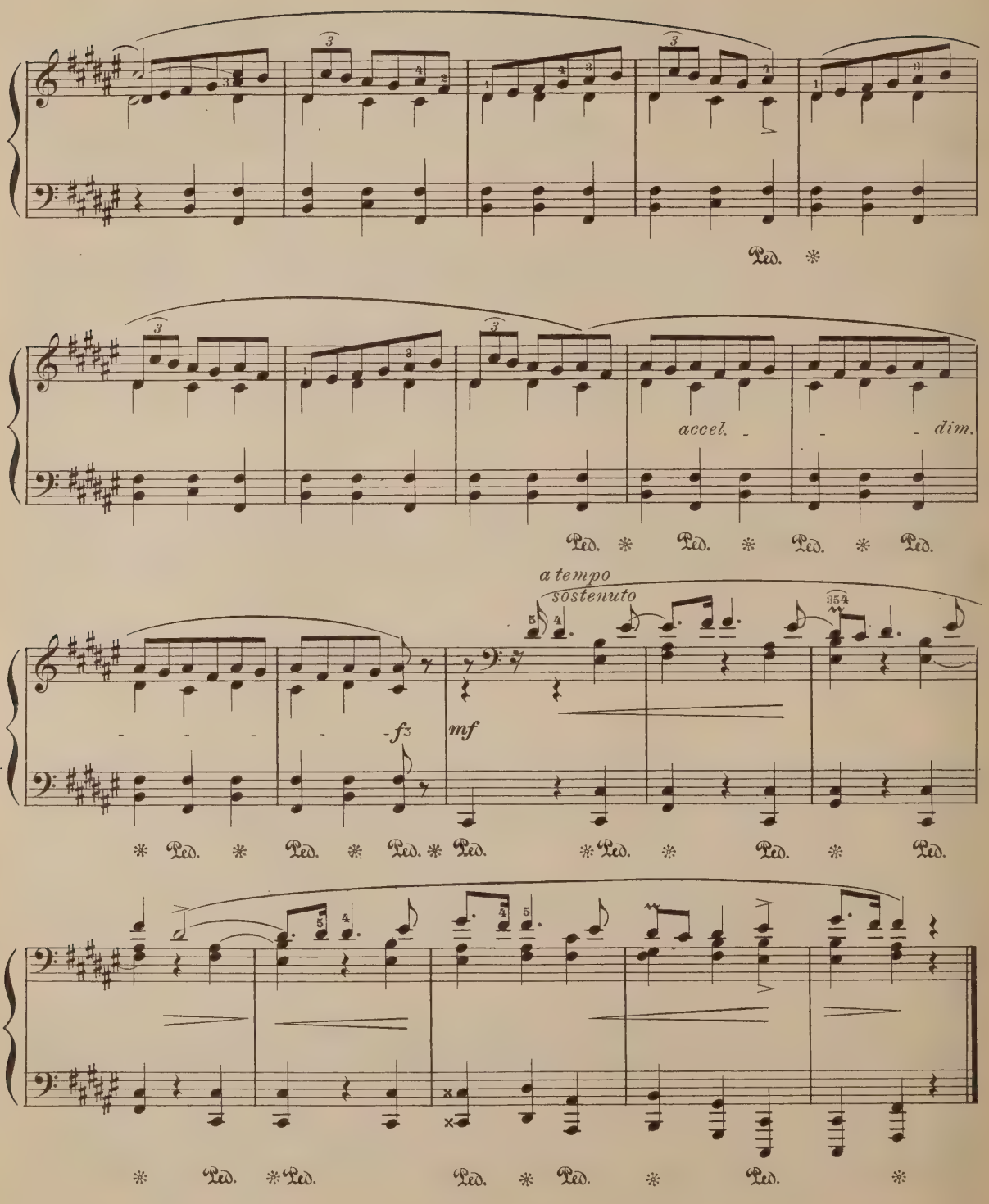

Ped.
f
dim.
p
ri - te - nu - to


a tempo
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


Ped.
sf
p
f
sf
p


Ped.
dim.
p
cresc. poco a poco
f
dim.


ritenuto
p
a tempo
cresc.
Ped.
f
dim.
cresc.
dim.
p

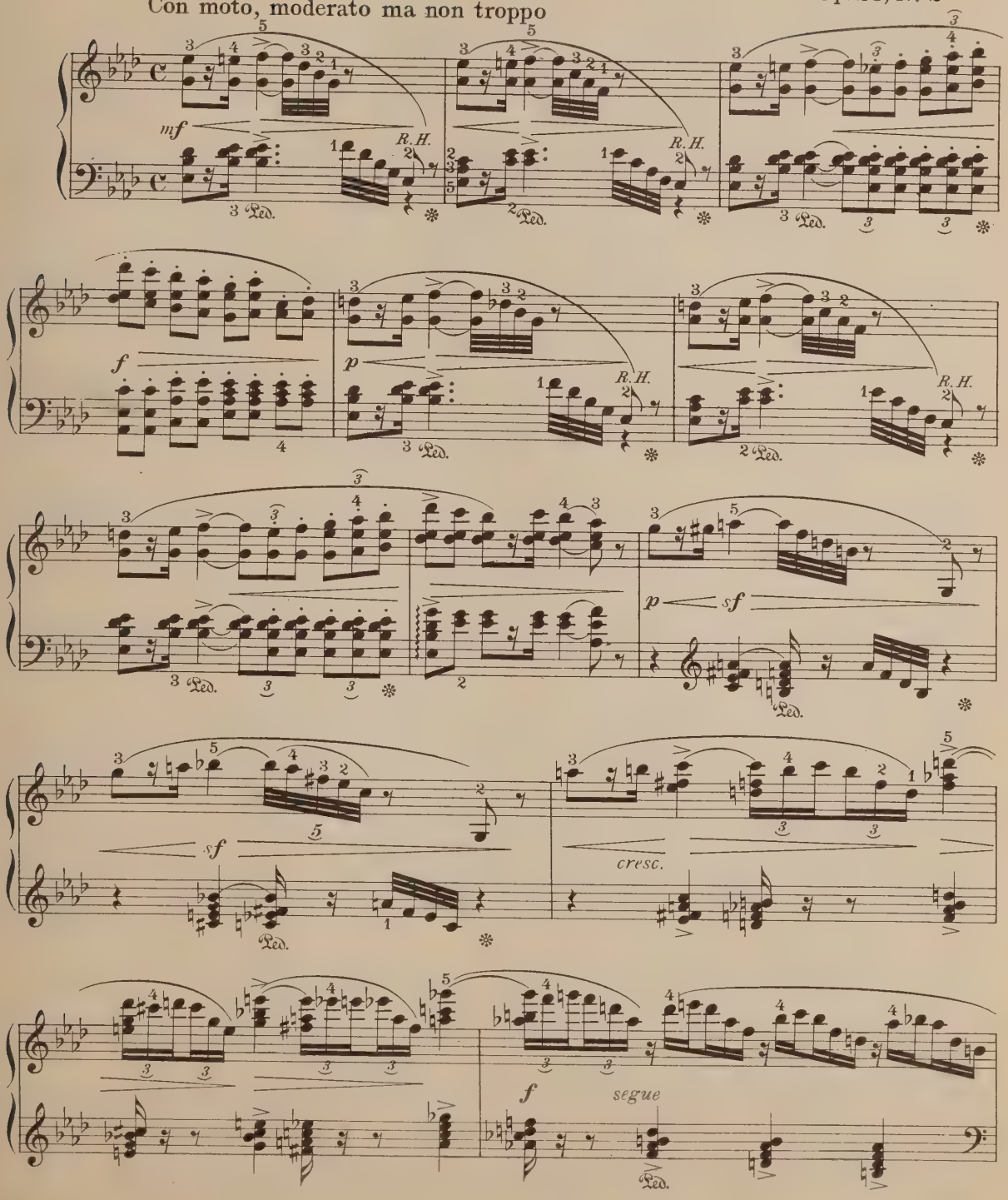

accel.
dim.
a tempo
sostenuto
fz
mf
Ped.

IMPROMPTU
A-FLAT MAJOR

Edited by
Louis R. Dressler

HUGO REINHOLD,
Op. 28, No 2

Con moto, moderato ma non troppo



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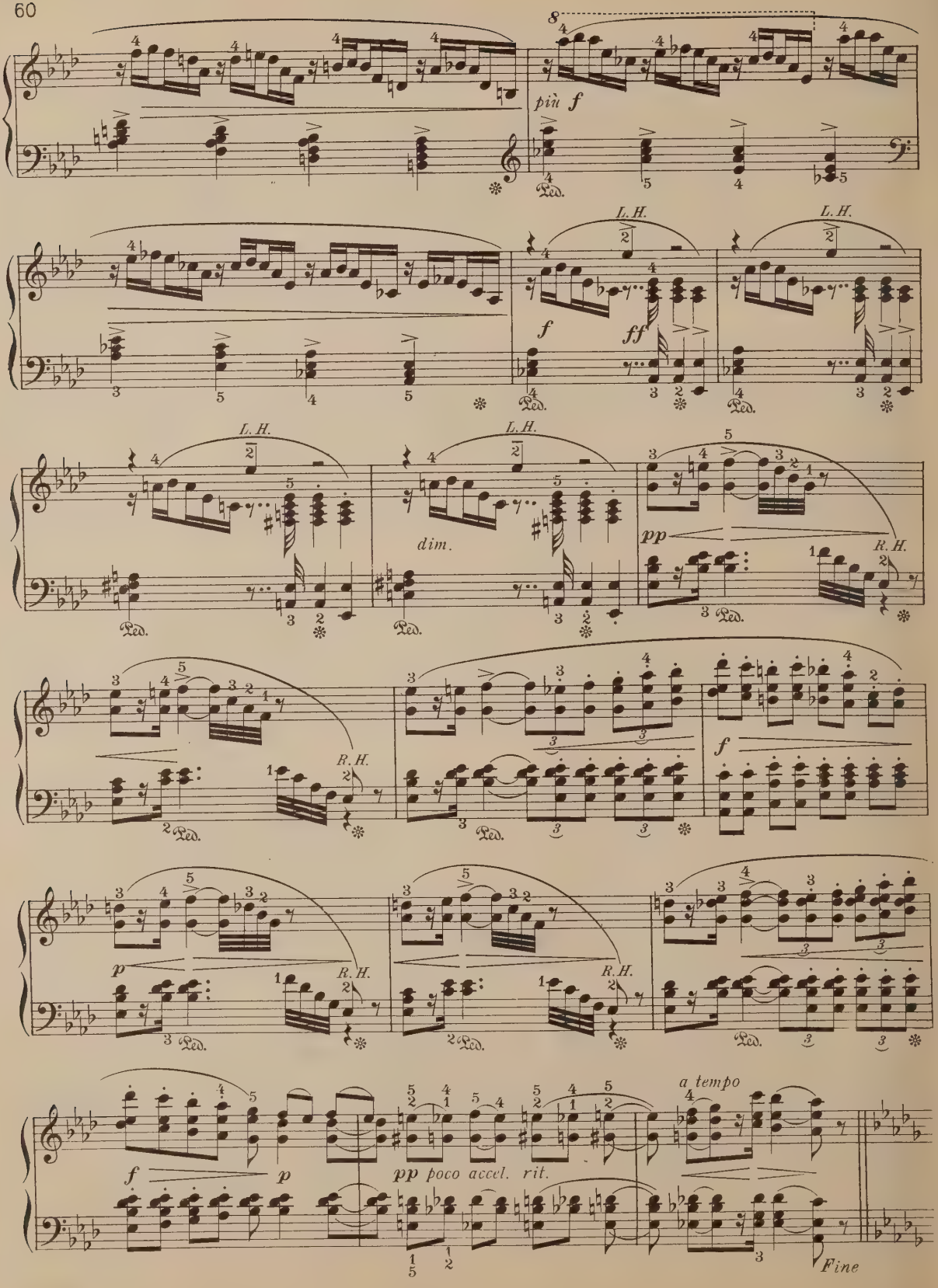
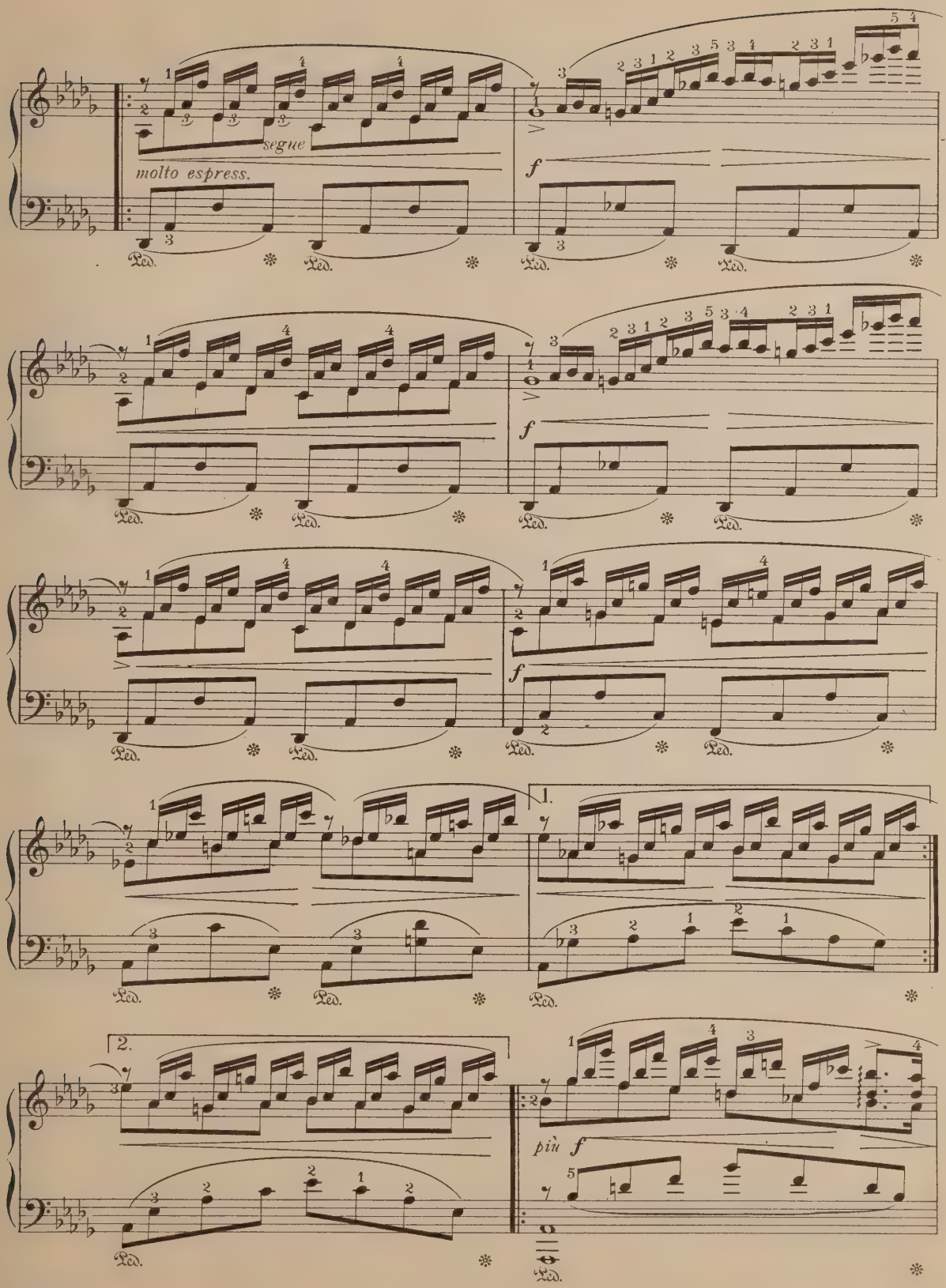
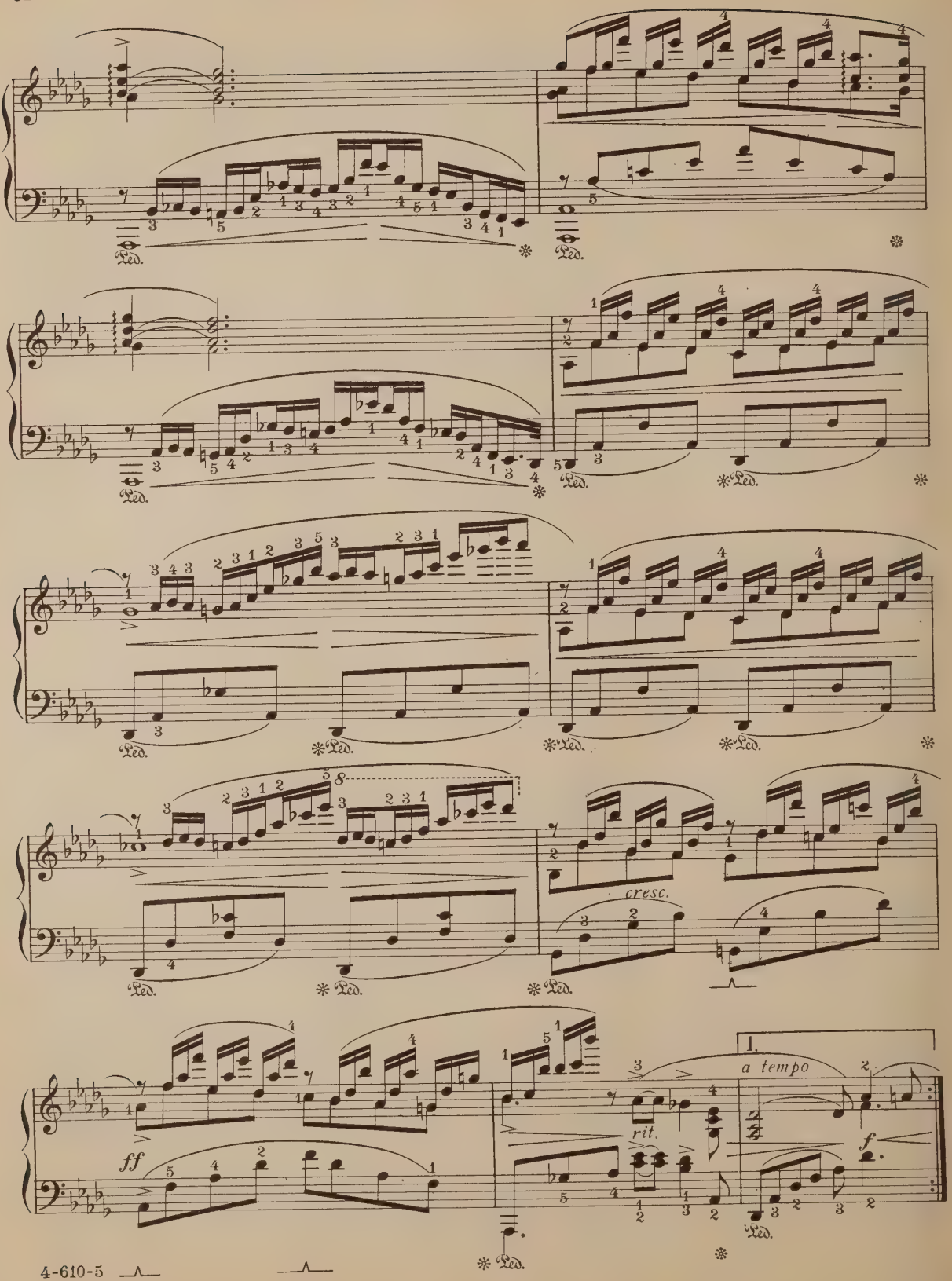
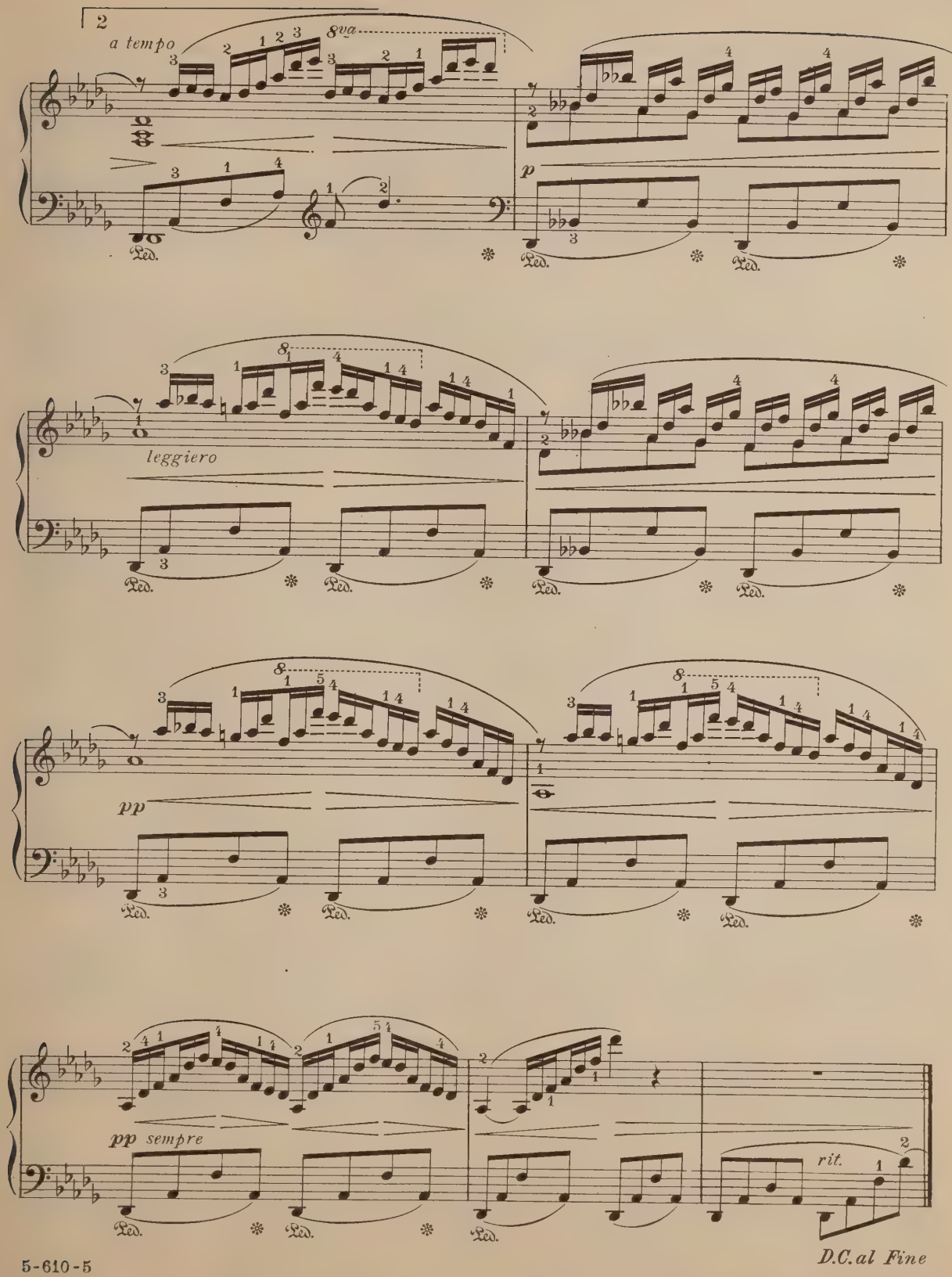

più f
Ped.
L.H.
f
ff
dim.
pp
R.H.
p
a tempo
pp poco accel. rit.
Fine


segue
molto espress.
f
Ped.
1.
2.
più f


cresc.
ff
rit.
a tempo
1.
f

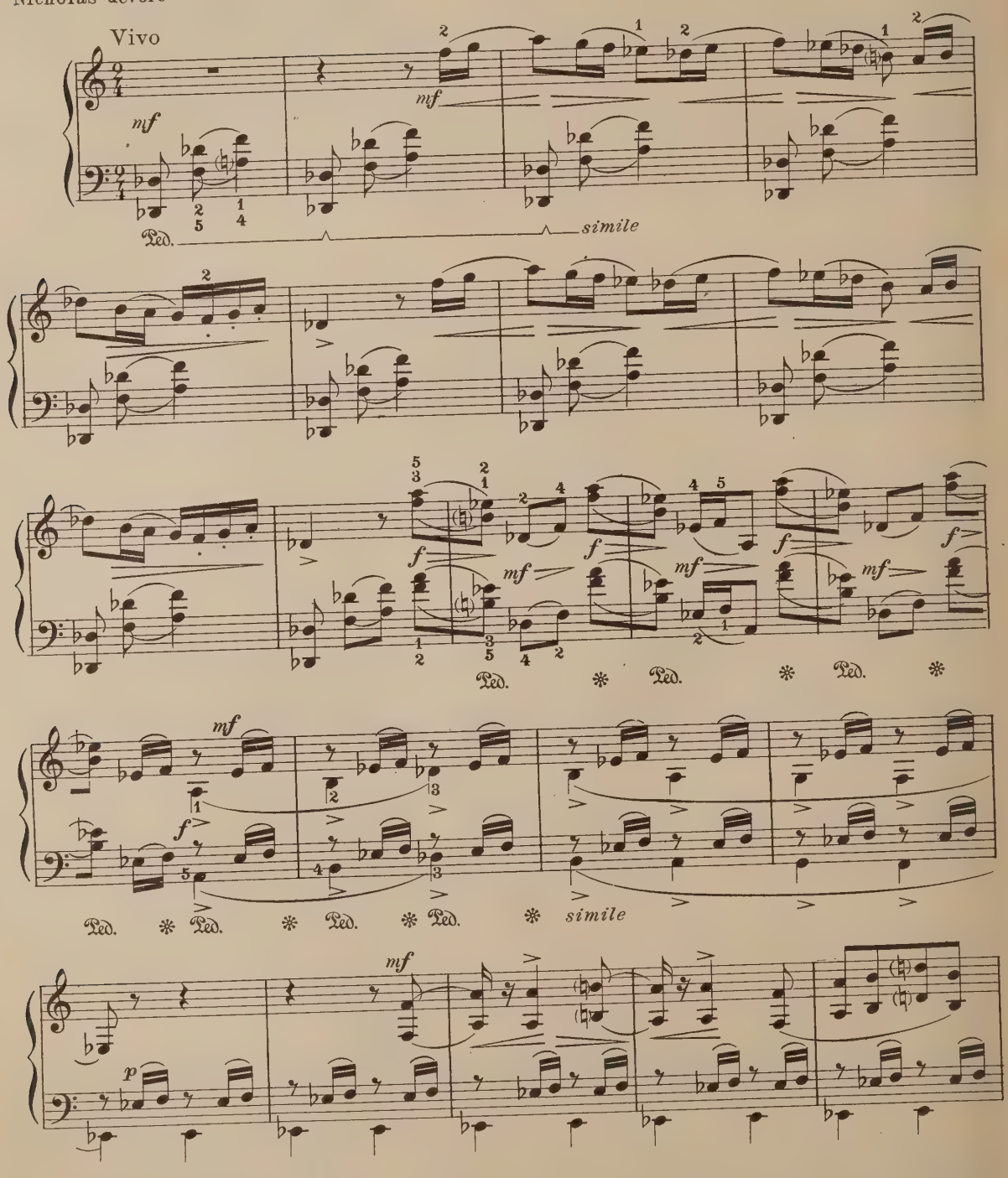

2
a tempo
8va
p
Ped.
leggiero
pp
pp sempre
rit.
D.C. al Fine

LES DÉMONS S'AMUSENT

THE DEVILS ARE AMUSED

Edited by
Nicholas deVore

W. REBIKOFF



Written as an accompaniment to a "living picture" in pantomime. According to the composer's description, "the devils sit in motionless silence, amusing themselves watching the daughter of Satan dance."

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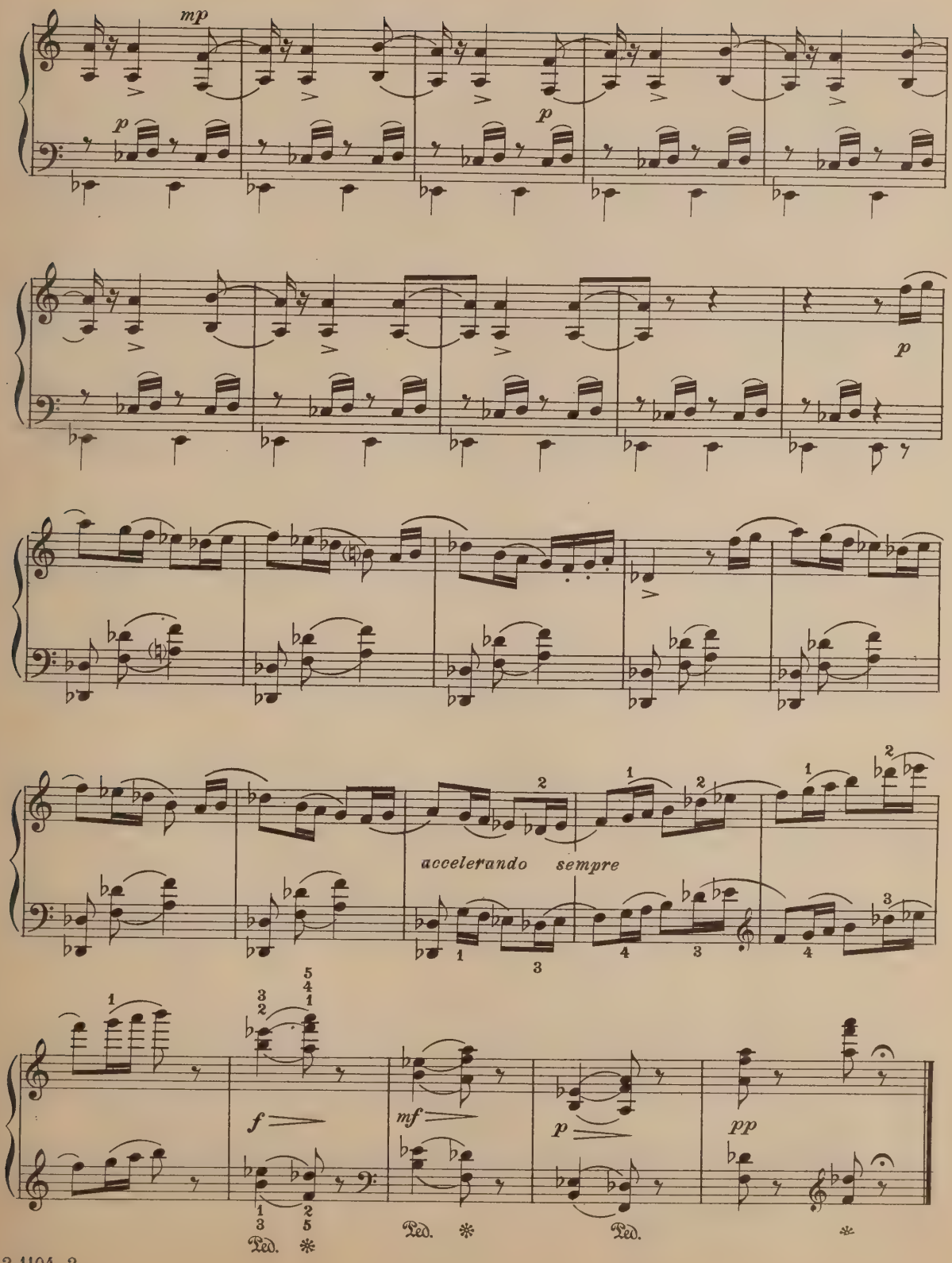
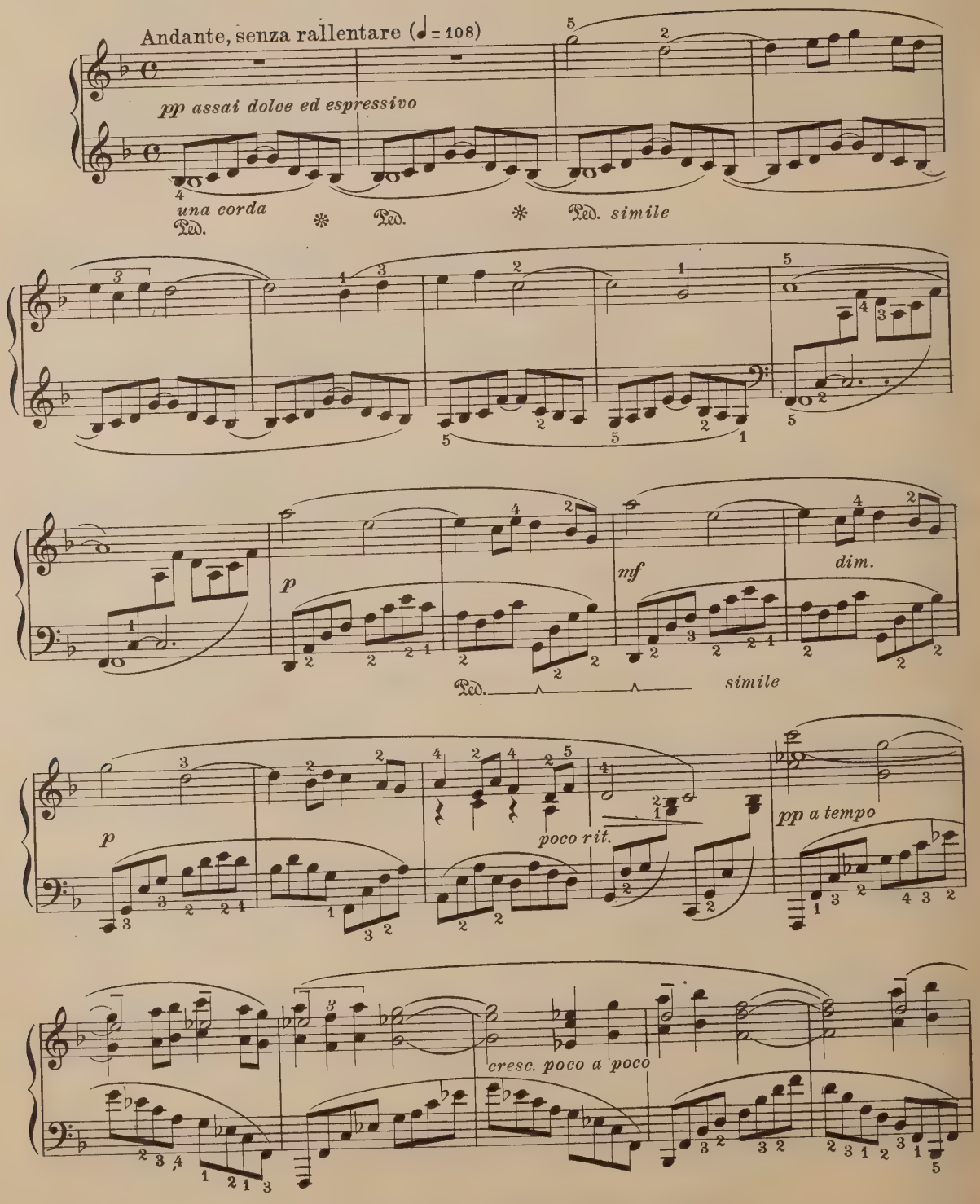

mp
p
p
p
accelerando
sempre
f
mf
p
pp
Ped.
Ped.
Ped.

RÊVERIE

Edited by
A.Pero

CLAUDE DEBUSSY



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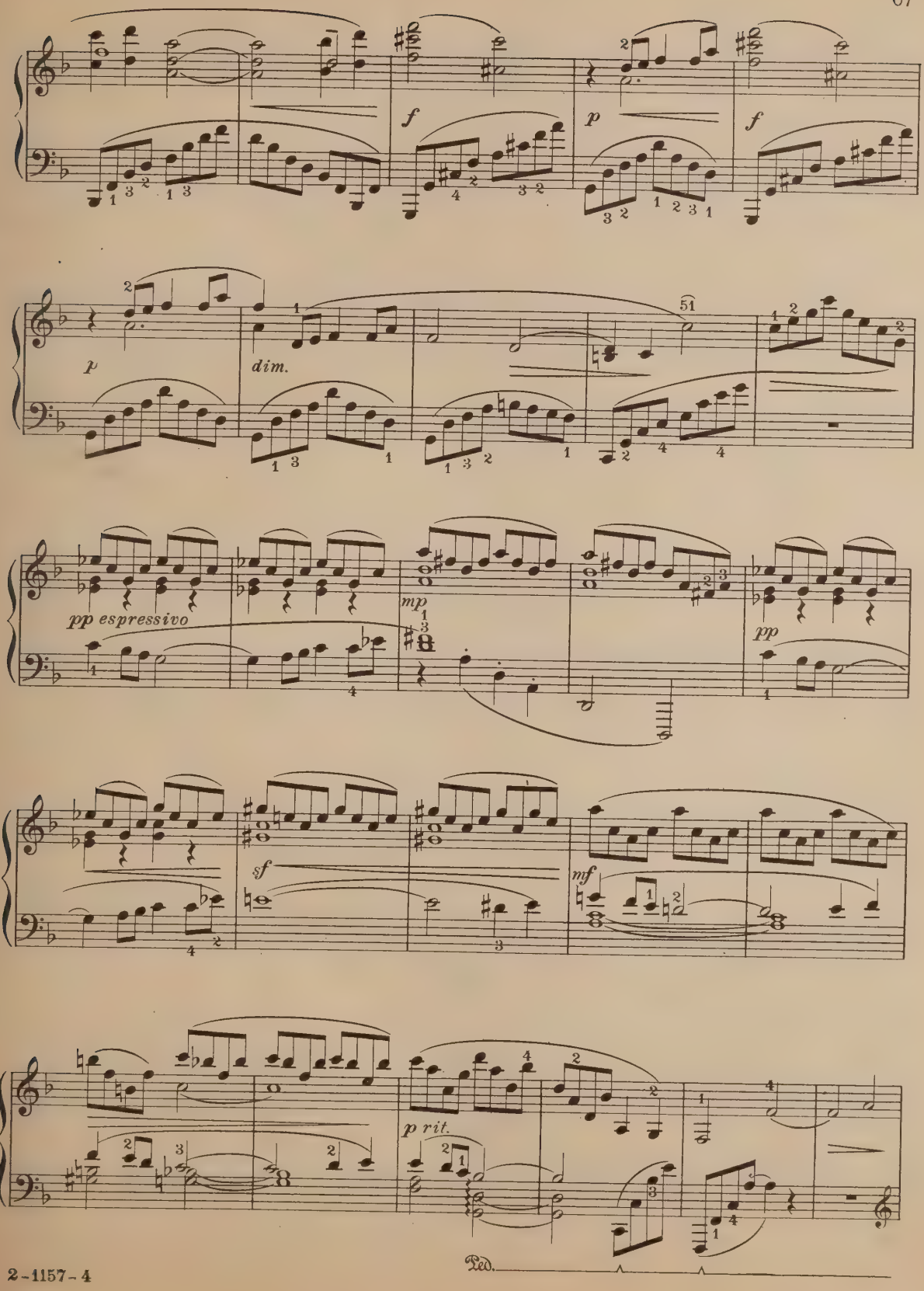
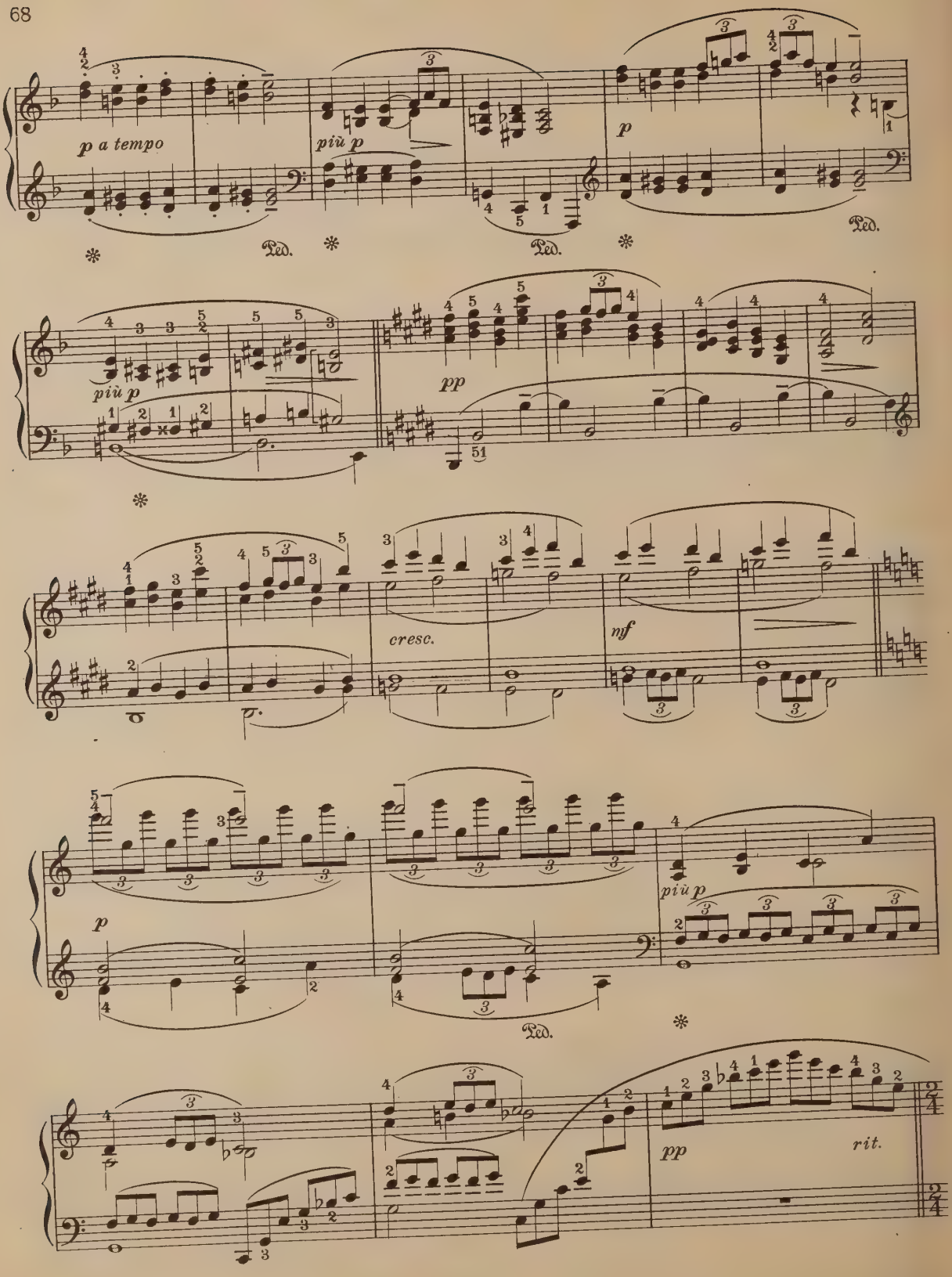
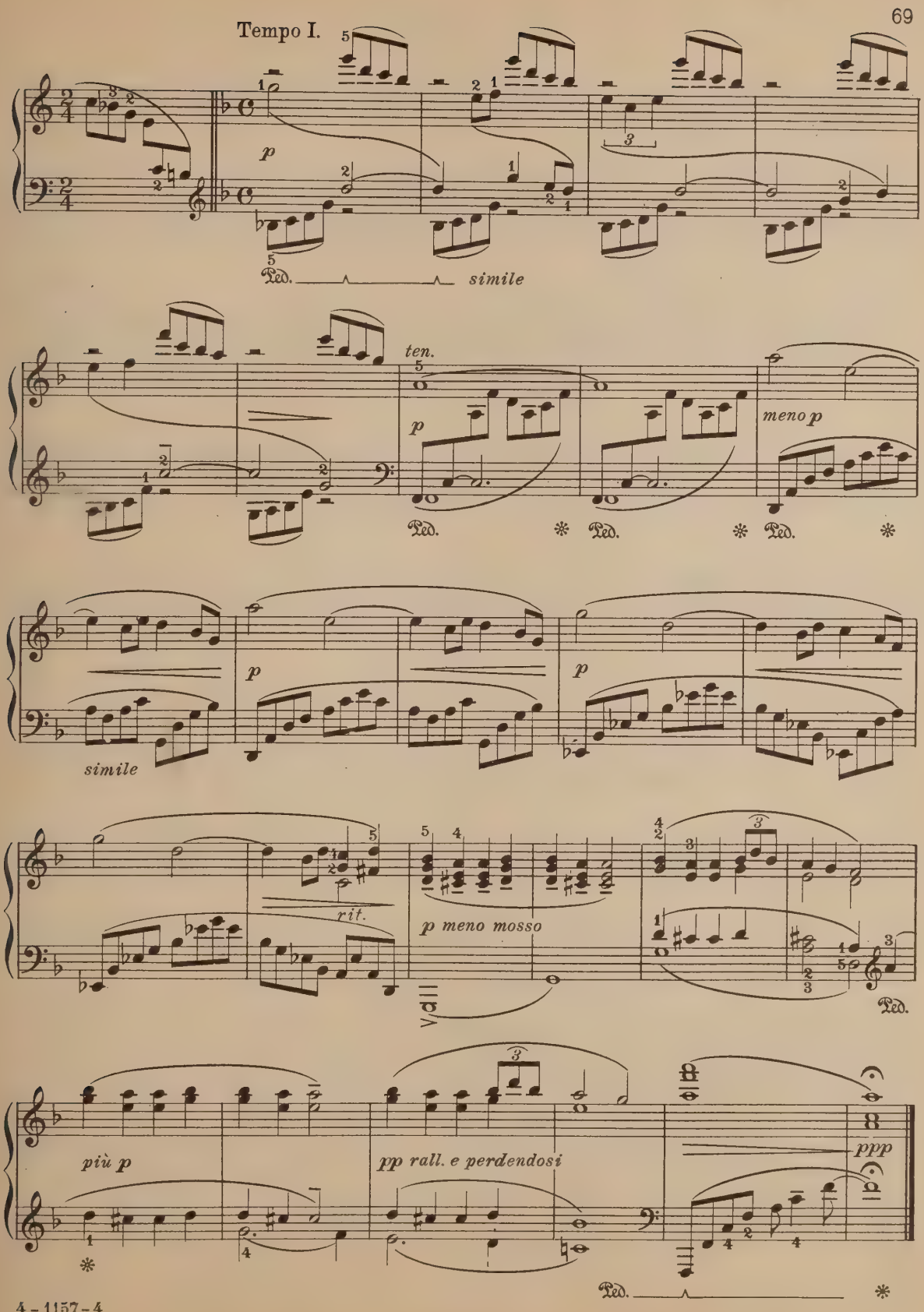

f
p
f
p
dim.
51
pp espressivo
mp
pp
sf
mf
p rit.
Ped.


p a tempo
più p
p
Ped.
più p
pp
cresc.
nf
più p
p
Ped.
pp
rit.


Tempo I.
p
Ped.
simile
ten.
p
meno p
Ped.
Ped.
Ped.
p
p
simile
rit.
p meno mosso
Ped.
più p
pp rall. e perdendosi
ppp
Ped.

MAZURKA

G MAJOR

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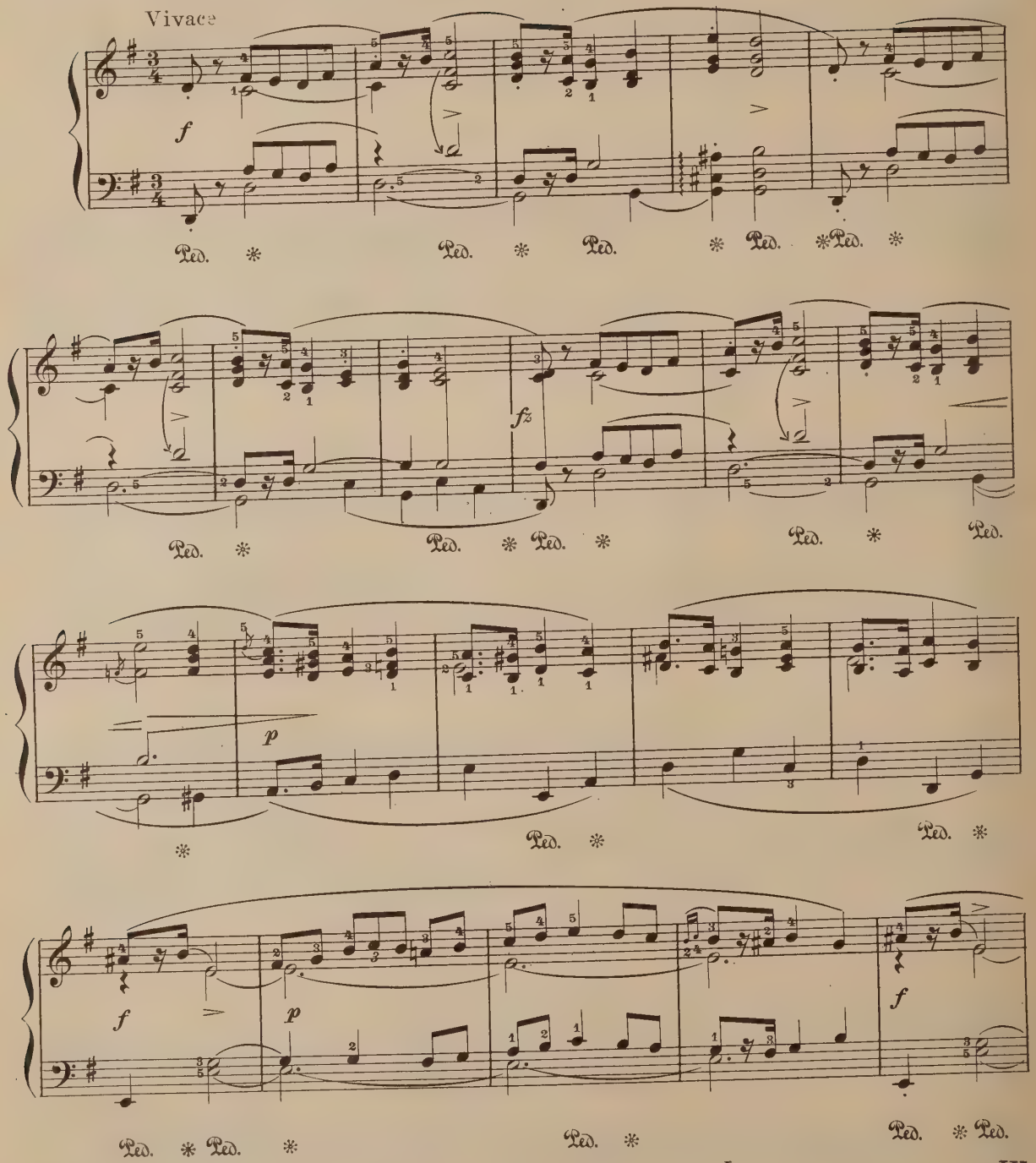
CHOPIN
Op.50,№1



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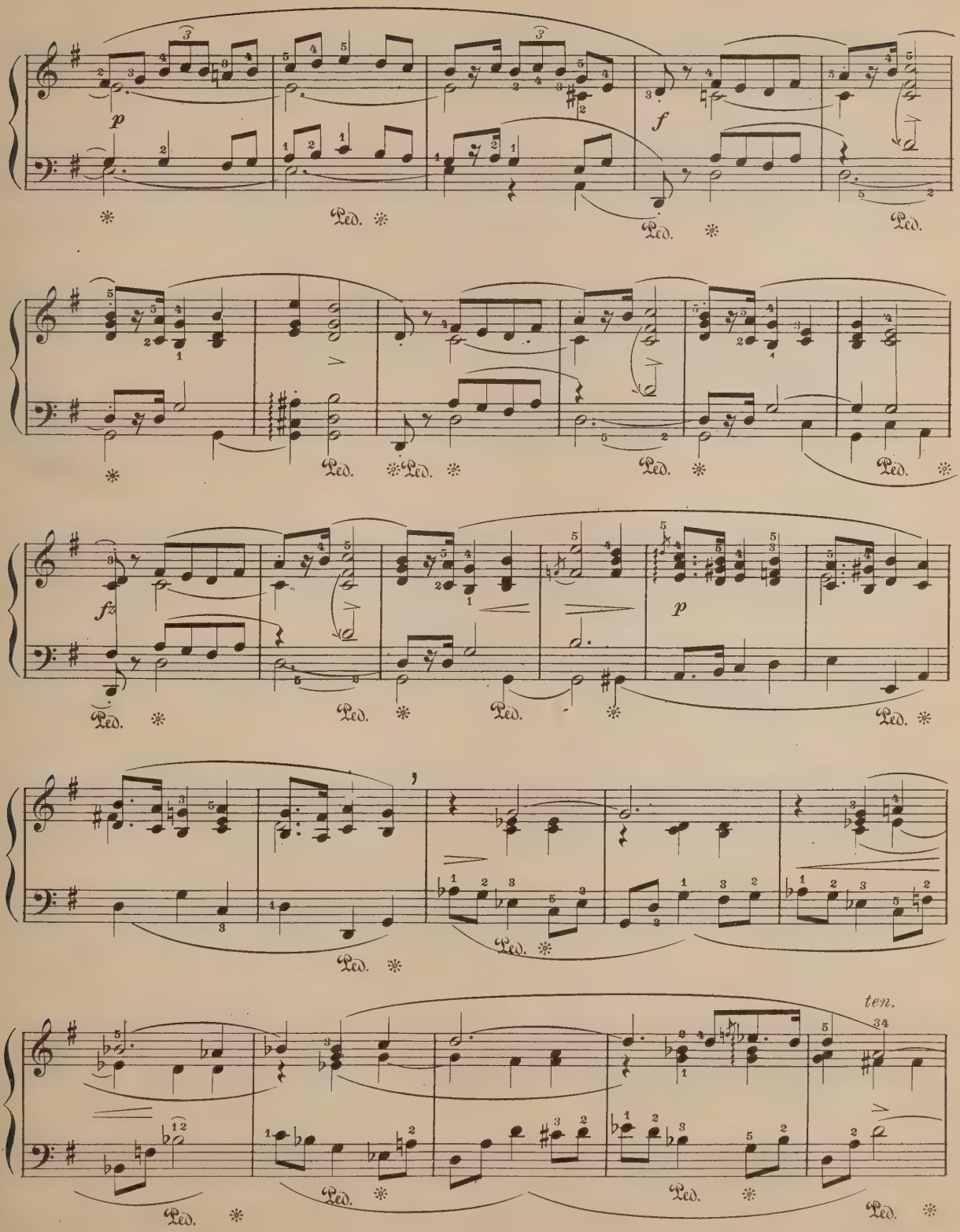
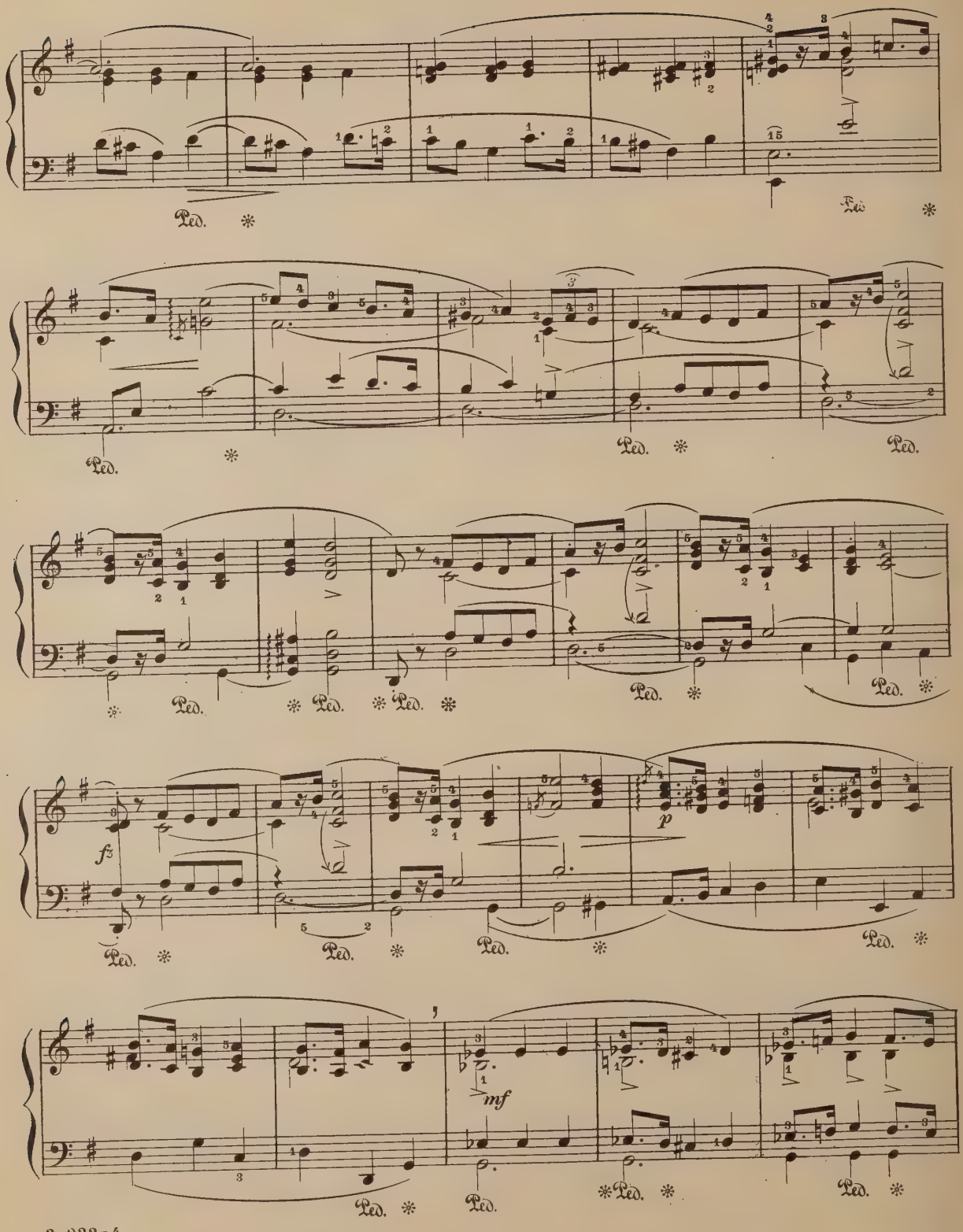
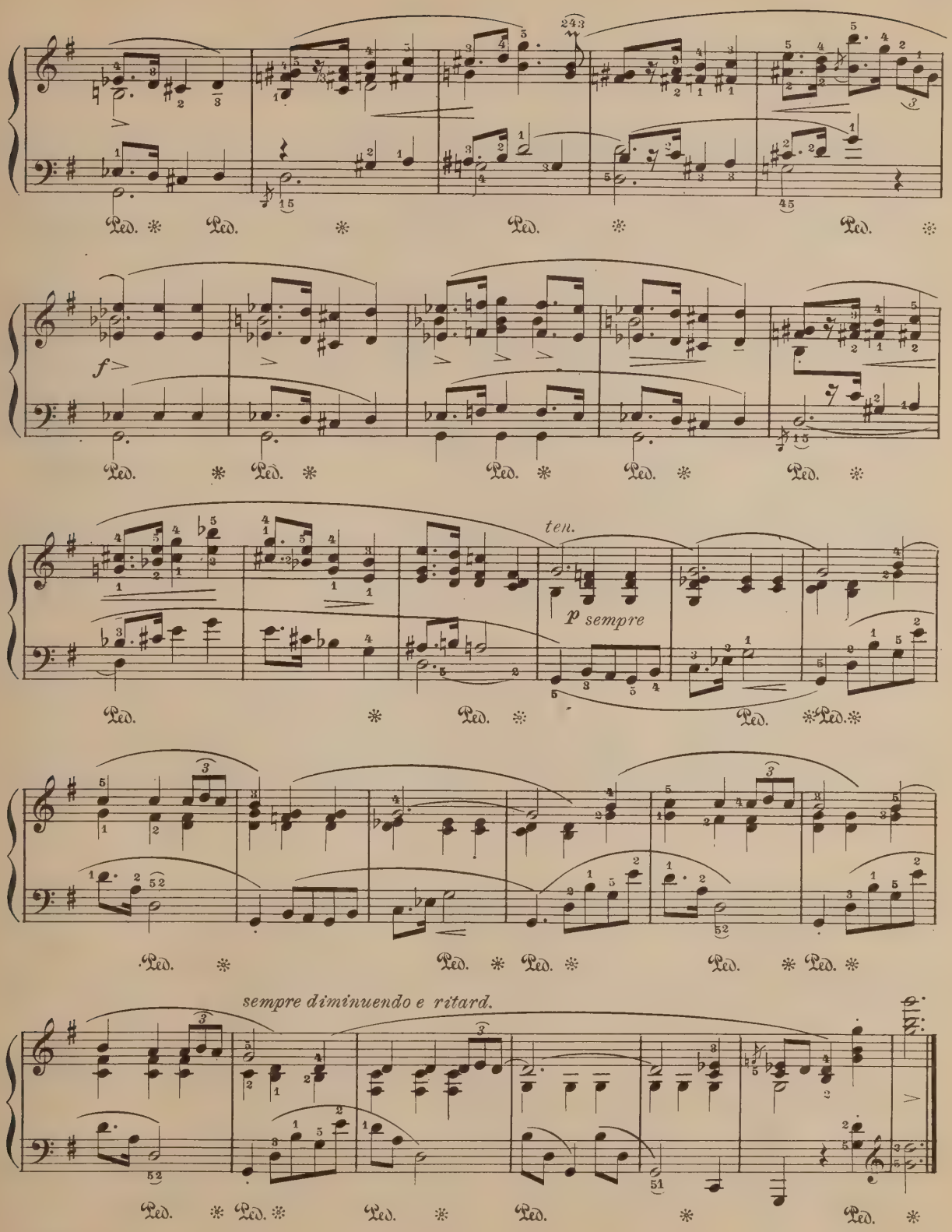

p
f
Ped.
fz
p
ten.


Ped.
f
p
mf


Ped.
f
ten.
p sempre
sempre diminuendo e ritard.

VALSE

A-FLAT

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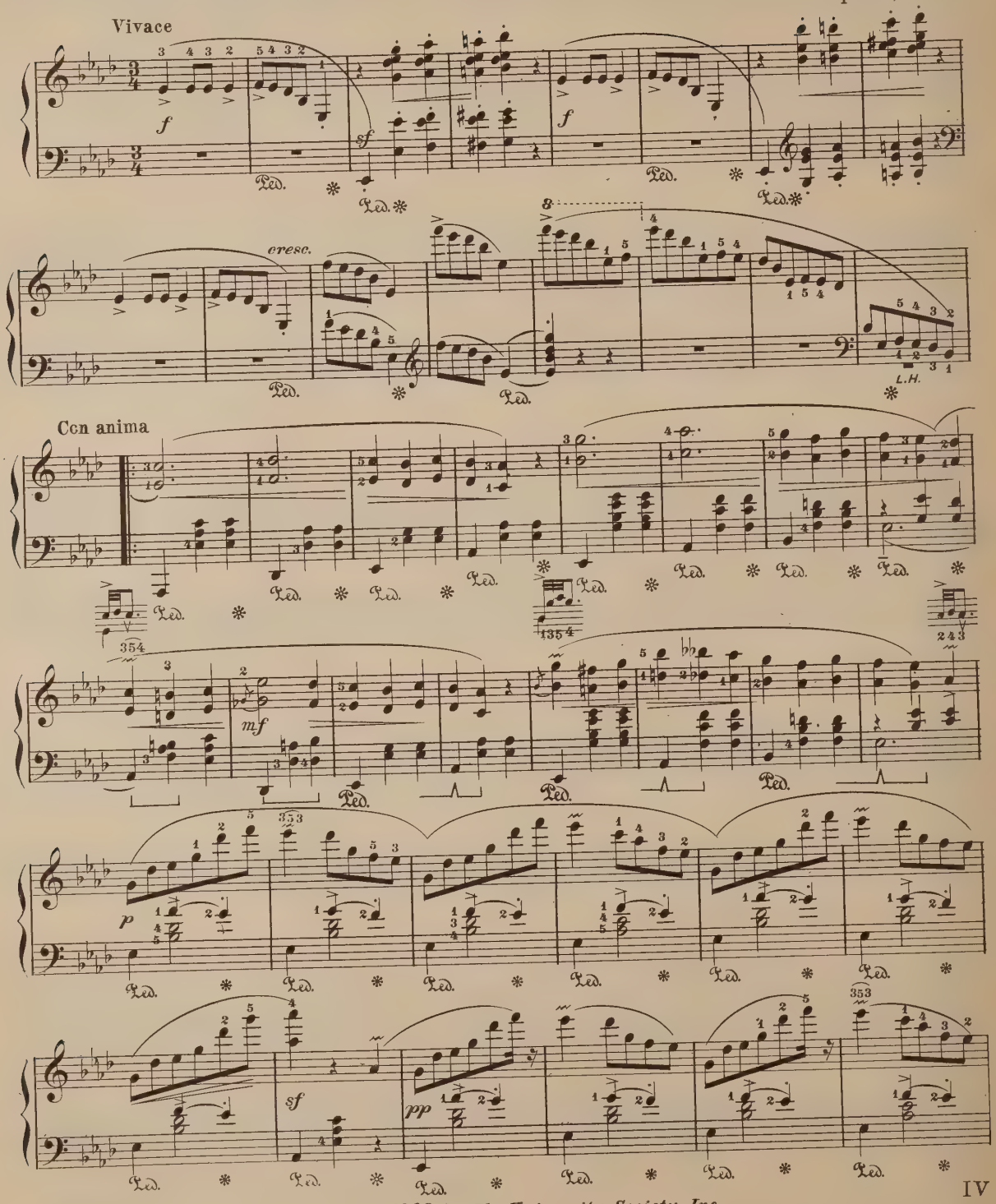
CHOPIN,
Op. 34, No. 1.



831- 9-CB
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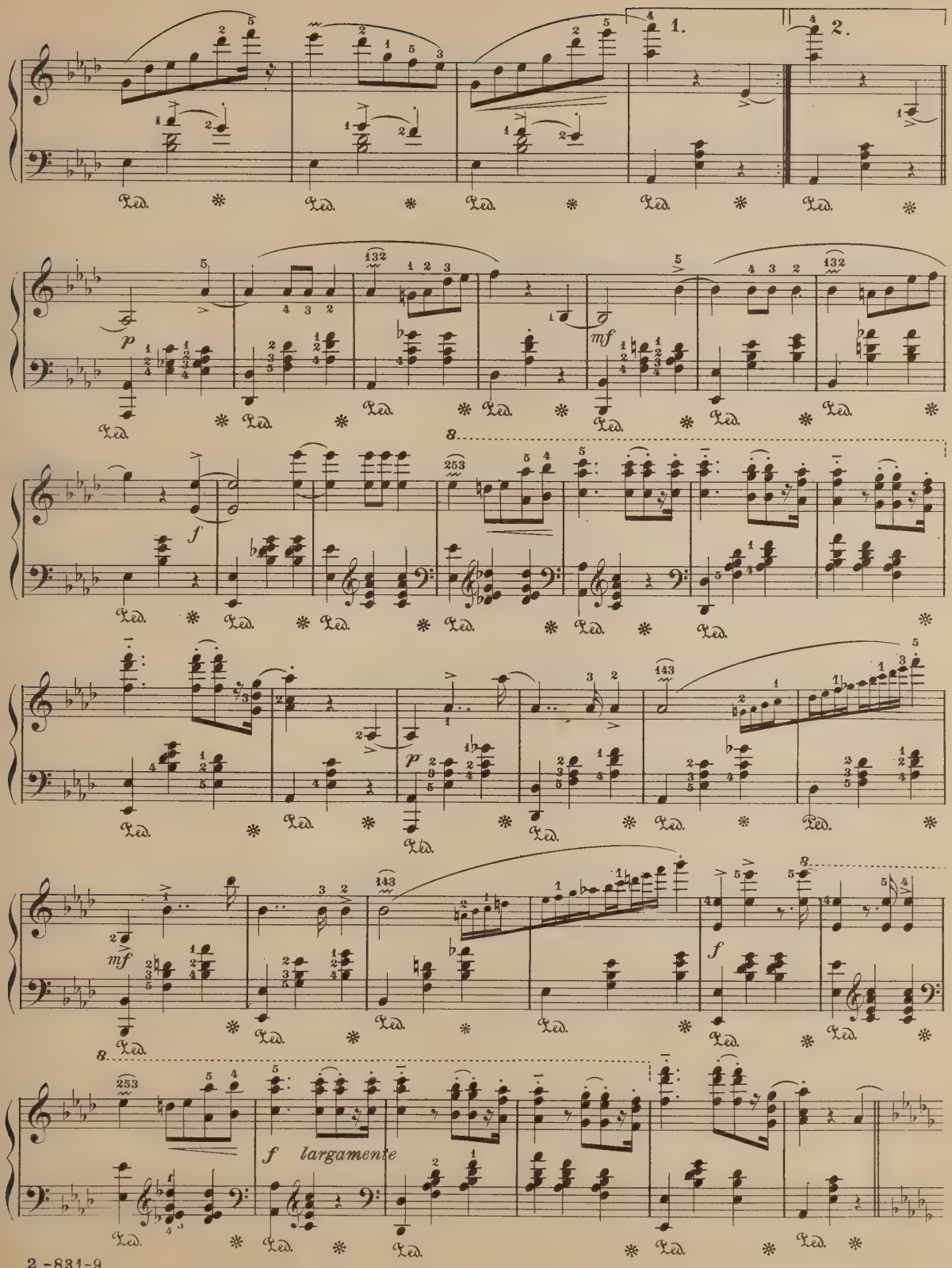
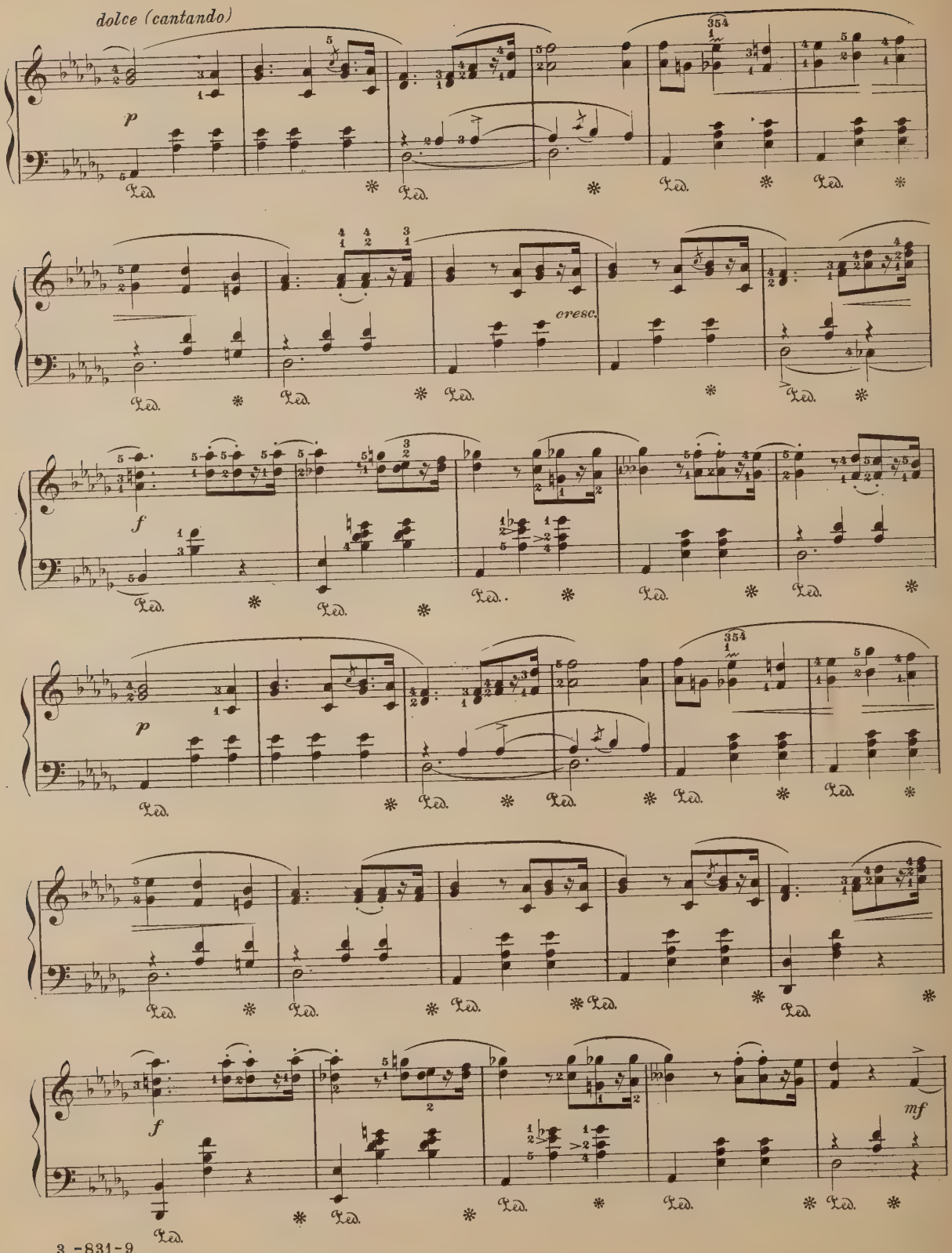
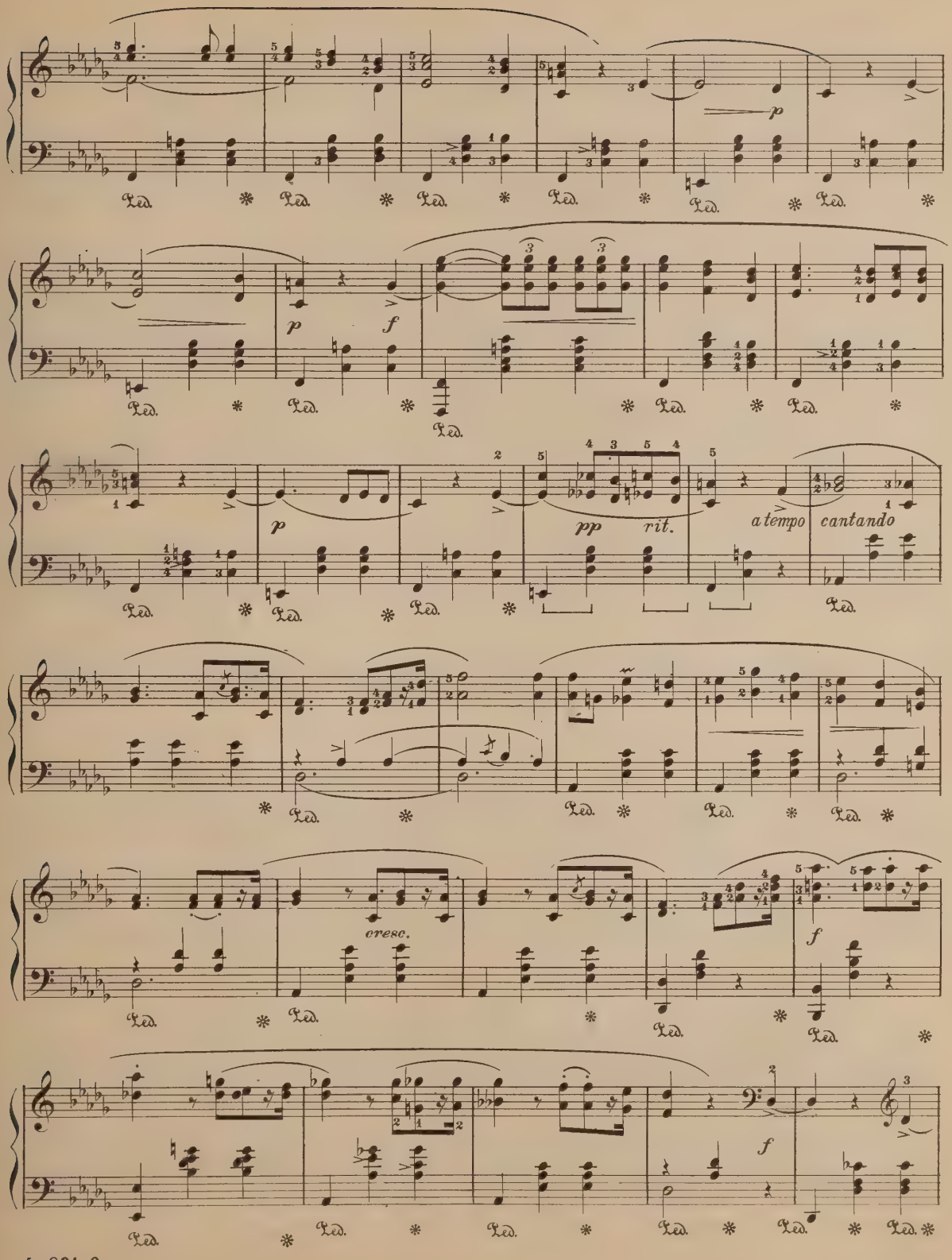
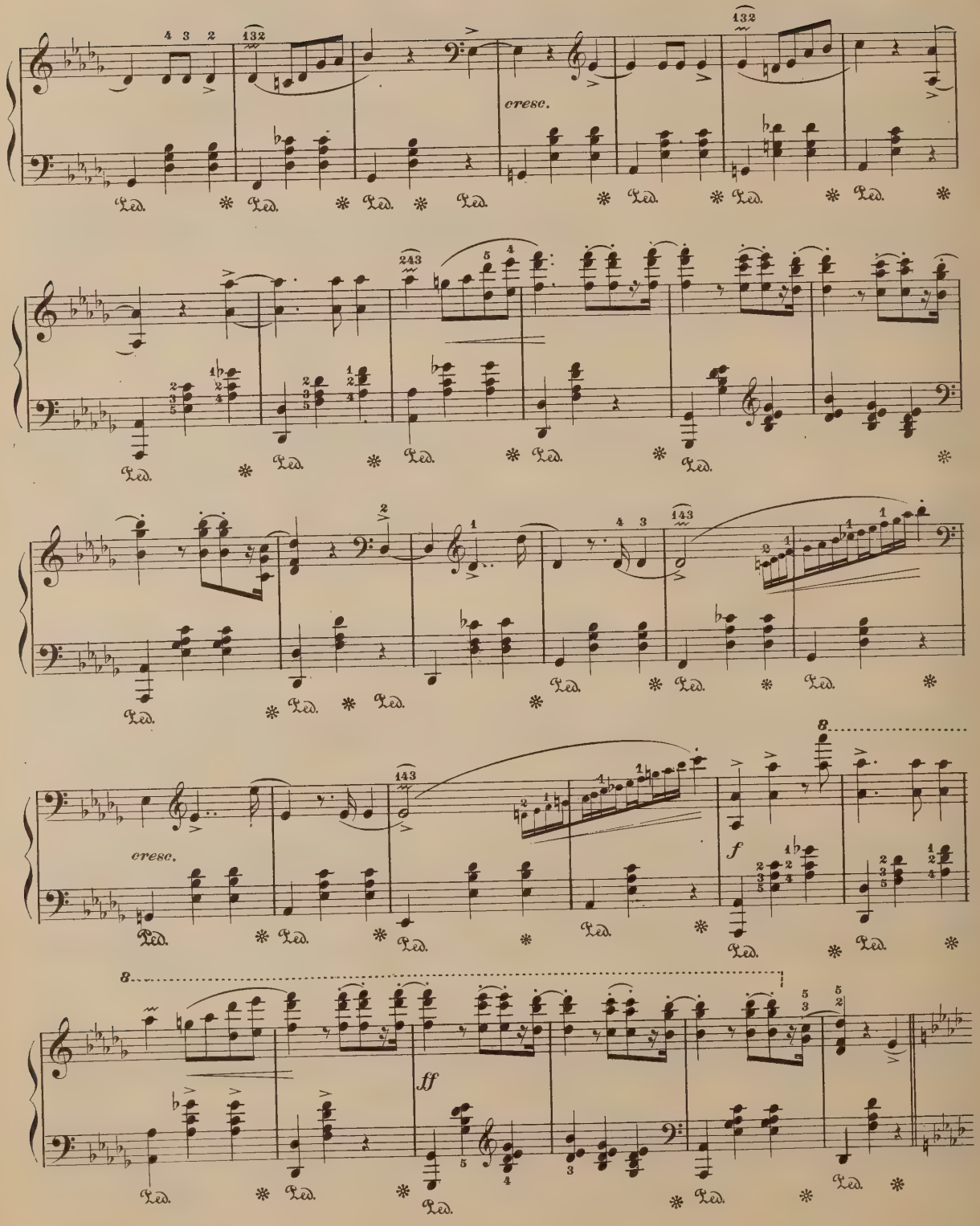
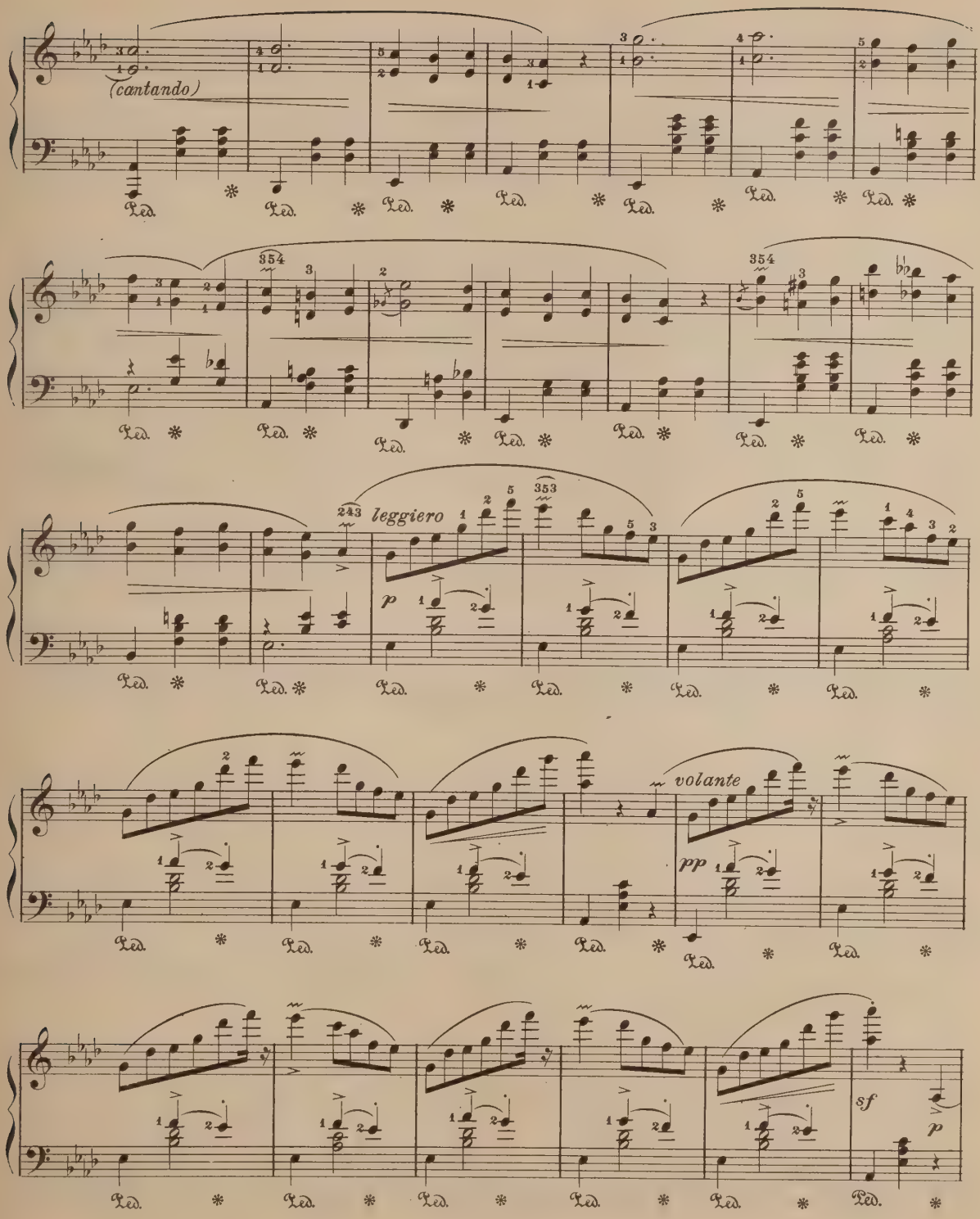
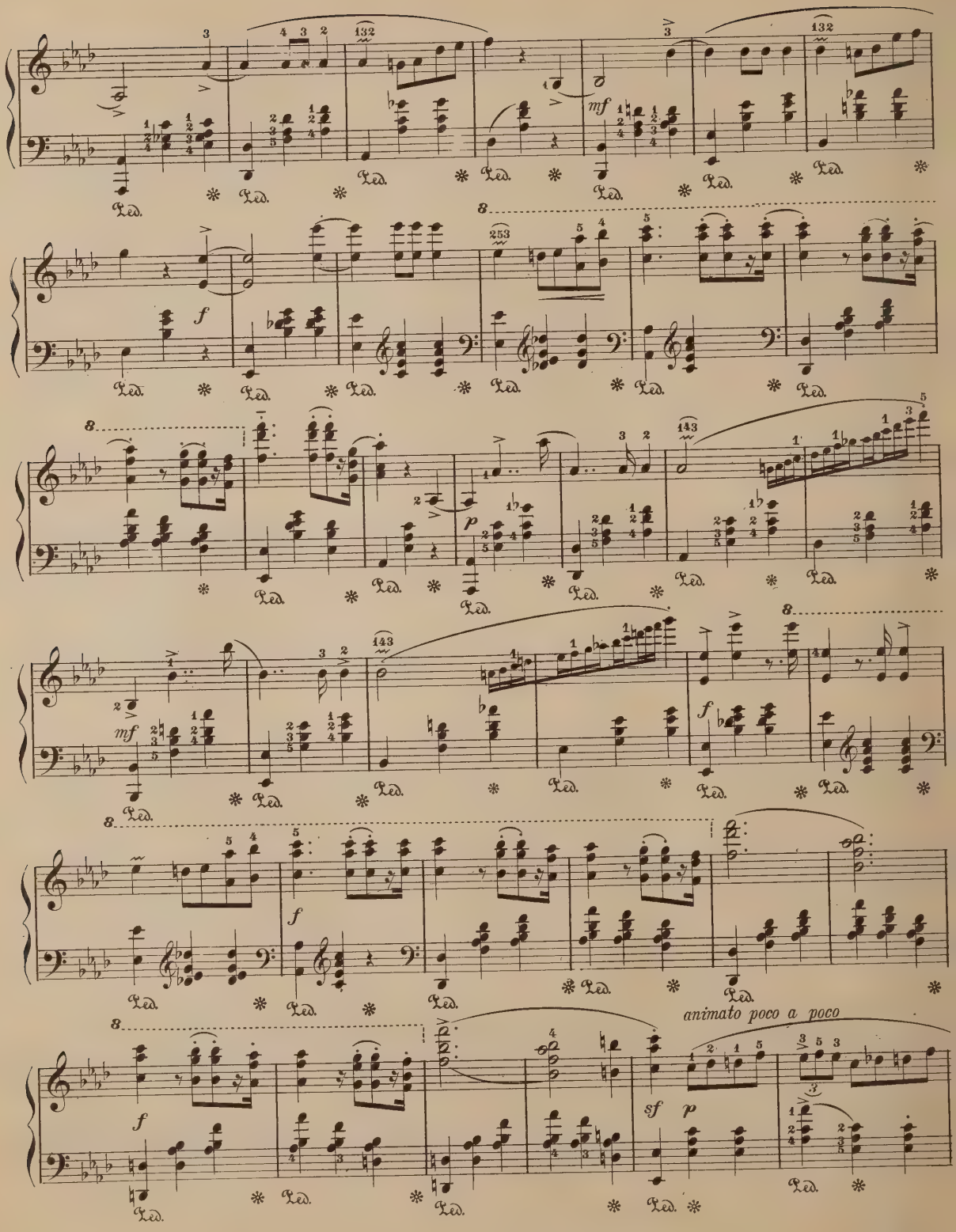

1.
2.
p
mf
f
p
mf
f
f largamente

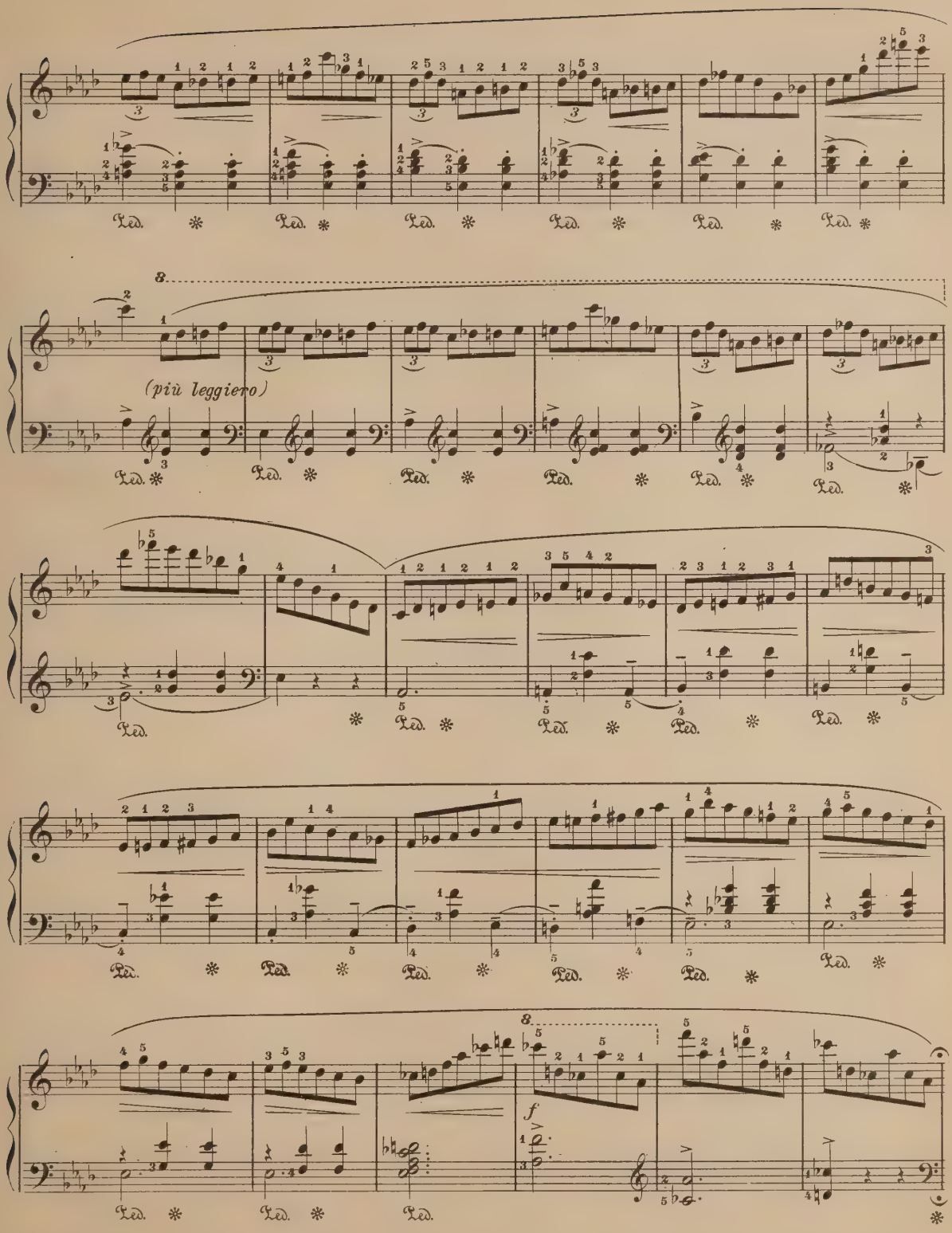

dolce (cantando)
p
cresc.
f
p
f
mf

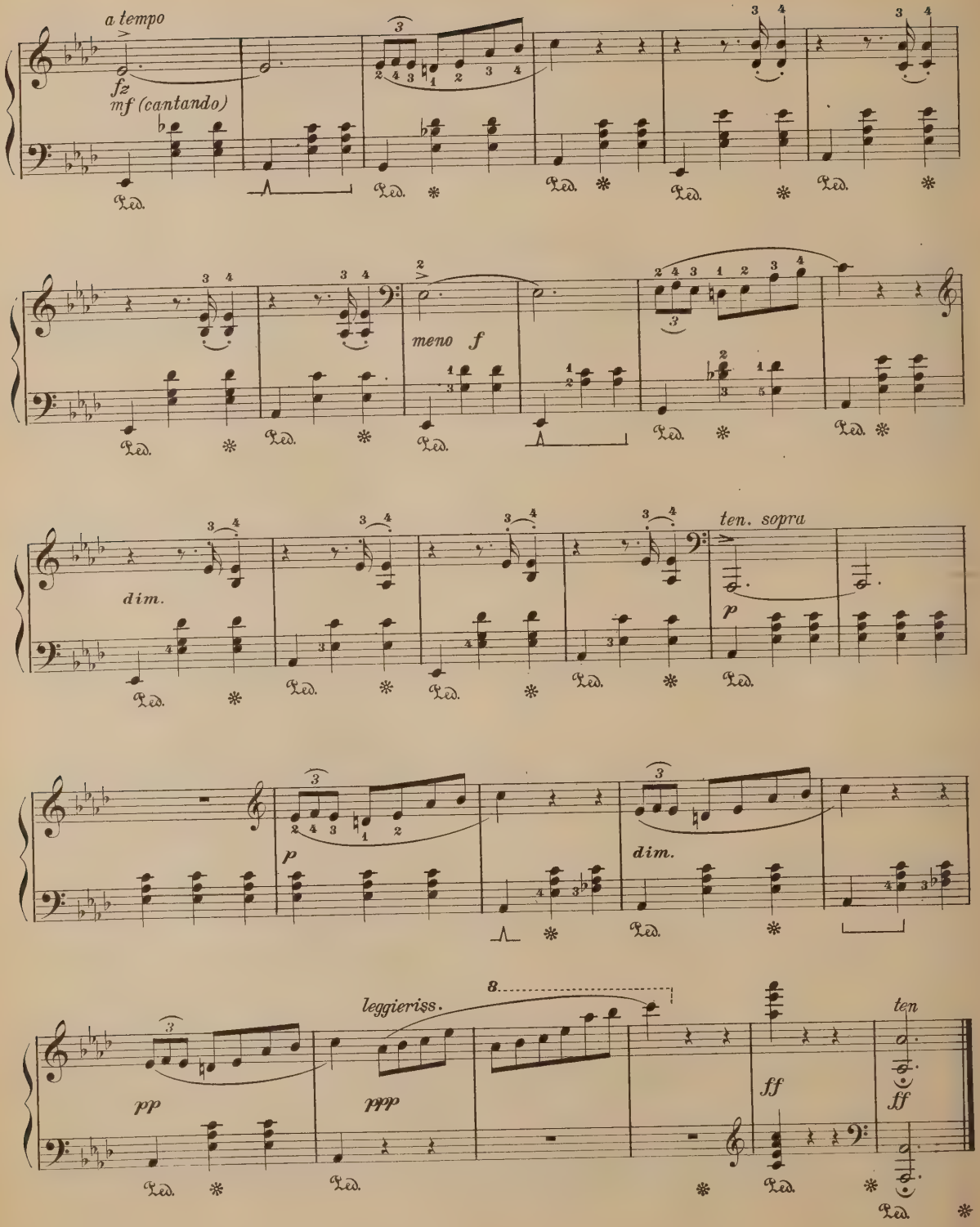

p
p
f
p
pp
rit.
a tempo
cantando
cresc.
f
f


cresc.
cresc.
f
ff
8
8


(cantando)
leggiero
p
volante
pp
sf
p


mf
f
p
mf
f
f
animato poco a poco
sf
p


8
(più leggiero)
8
f


a tempo
fz
mf (cantando)
meno f
dim.
ten. sopra
p
p
dim.
leggierissimo
pp
ppp
ff
ten
ff

BEETHOVEN IN THE FOREST

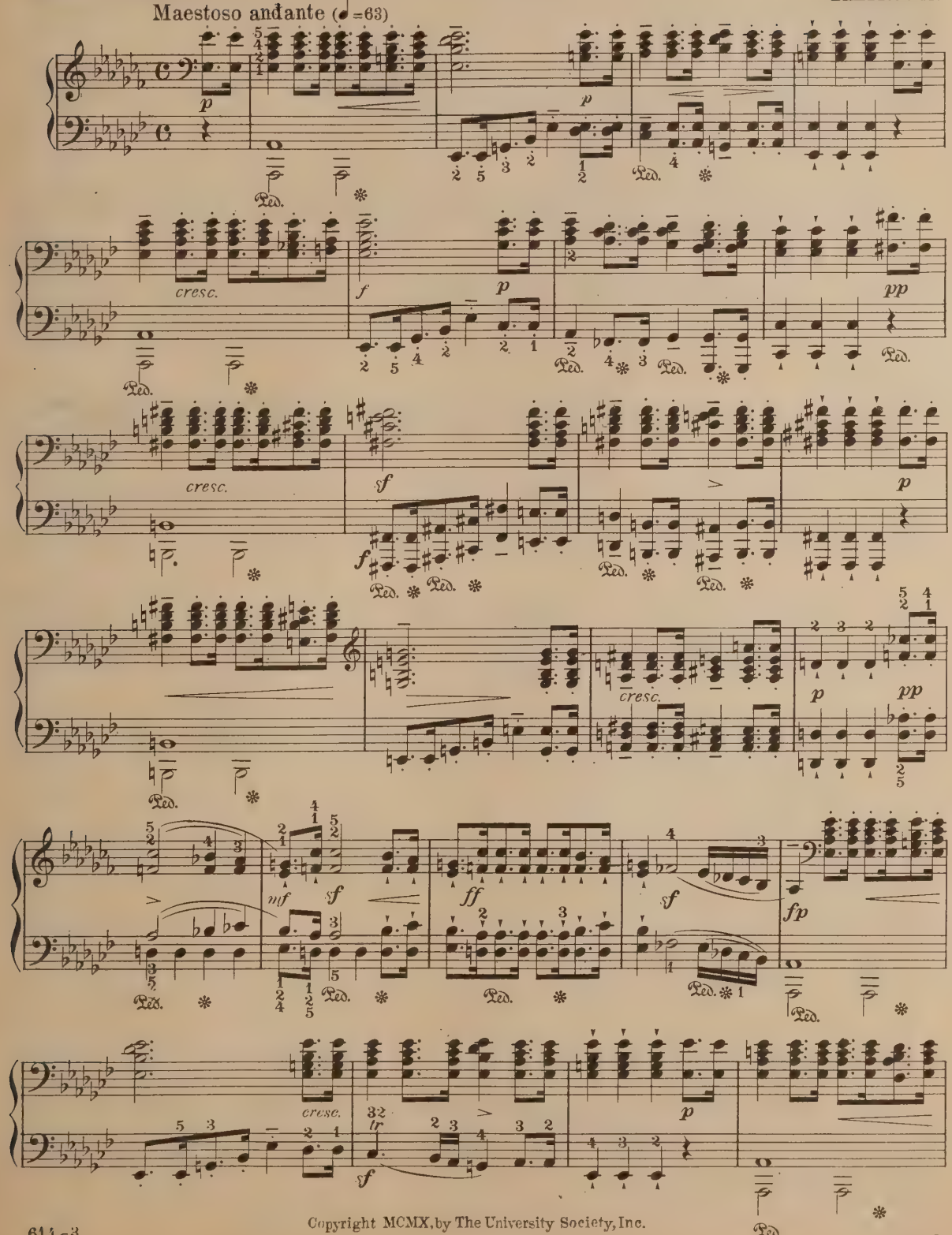
From the Painting by Julius Schmid

FUNERAL MARCH

(From Sonata in A-flat major, Op. 26.)

Edited by
Gustav L. Becker

BEETHOVEN



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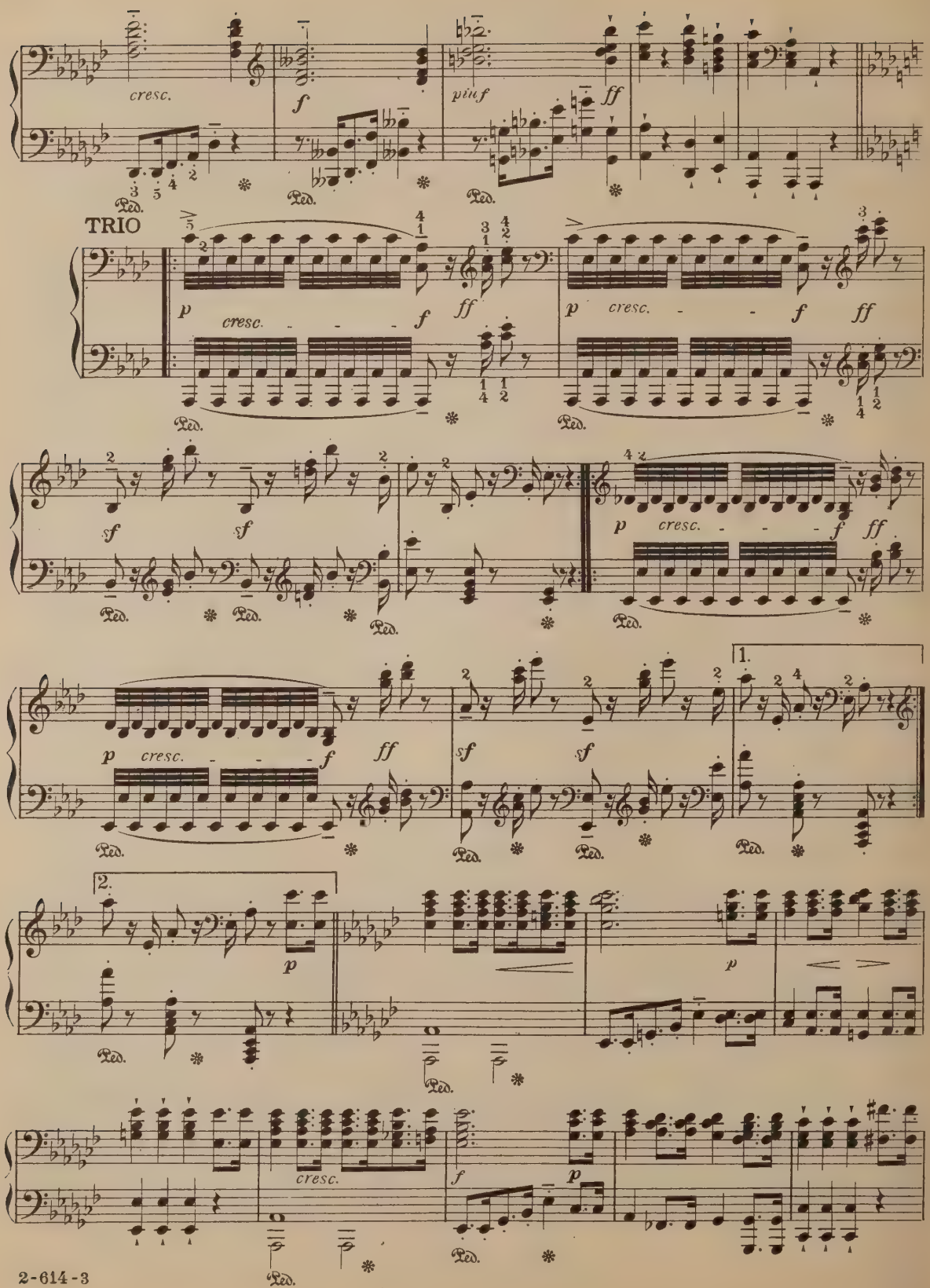
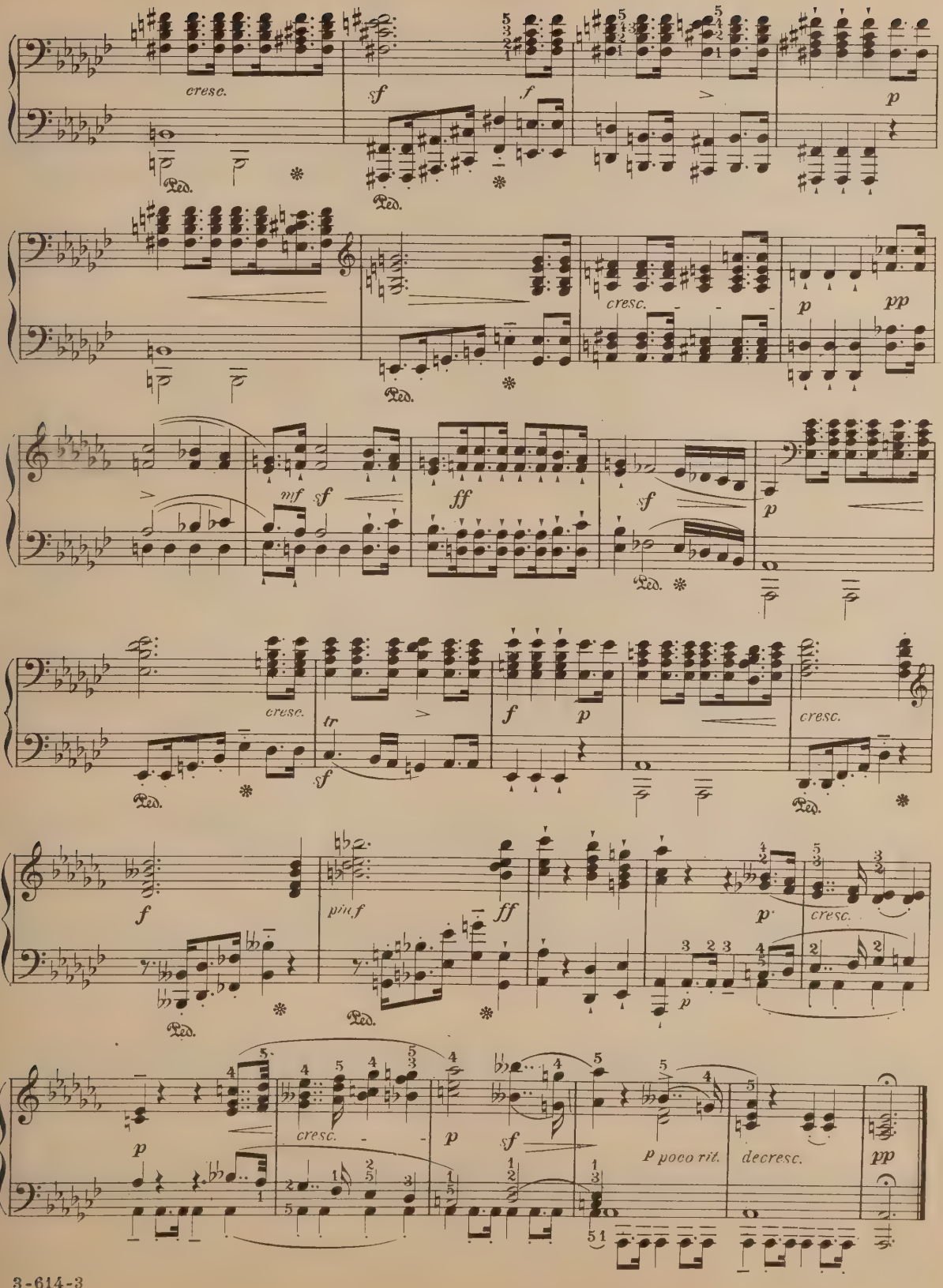

cresc.
f
più f
ff
TRIO
p
cresc.
f
ff
sf
1.
2.


cresc.
sf
f
p
Ped.
cresc.
p
pp
mf
sf
ff
sf
p
cresc.
tr
sf
f
p
cresc.
f
p in f
ff
p
cresc.
p
cresc.
p
sf
p poco rit.
decresc.
pp

PRÉLUDE

A-FLAT

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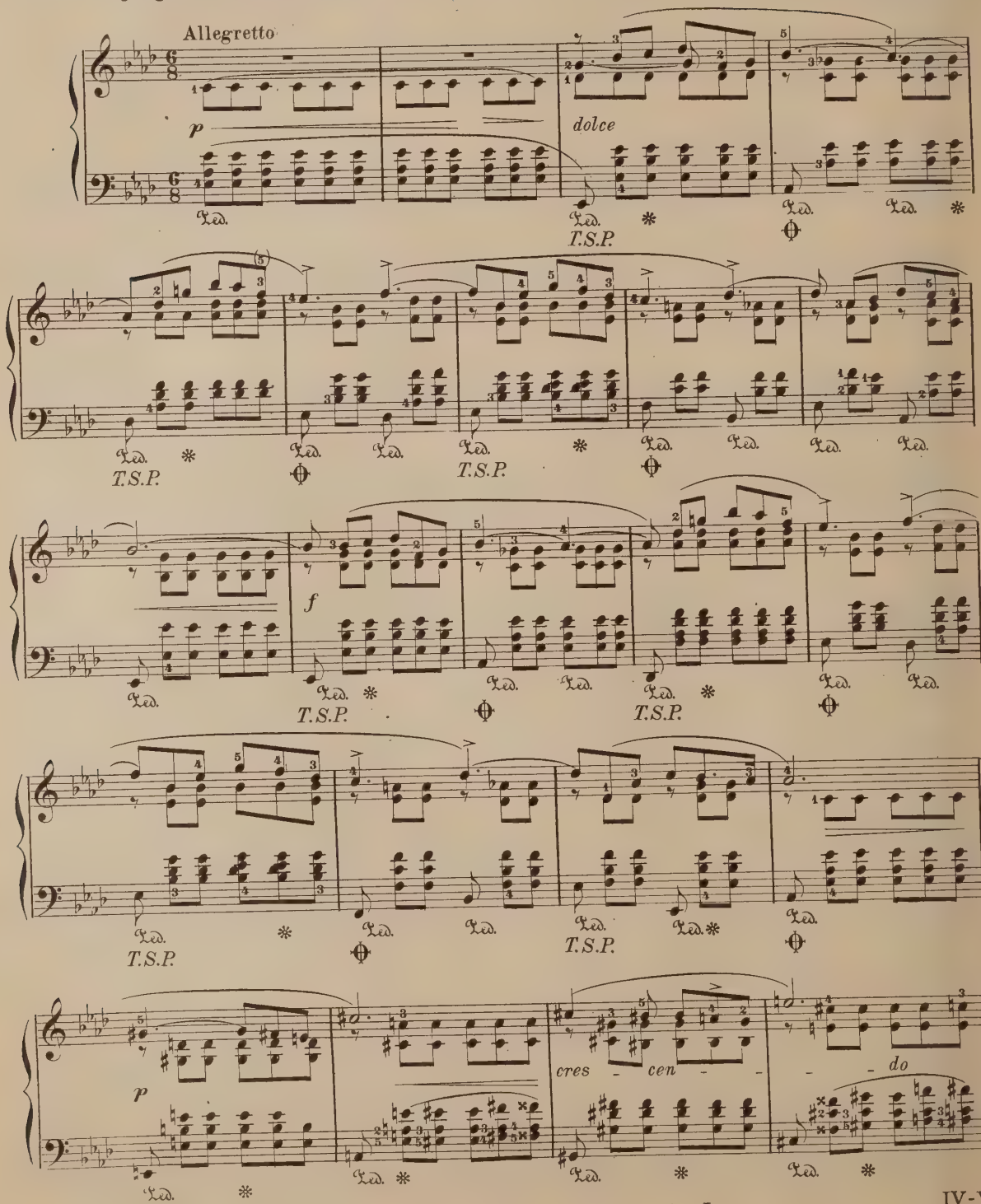
CHOPIN
Op. 28, No 17



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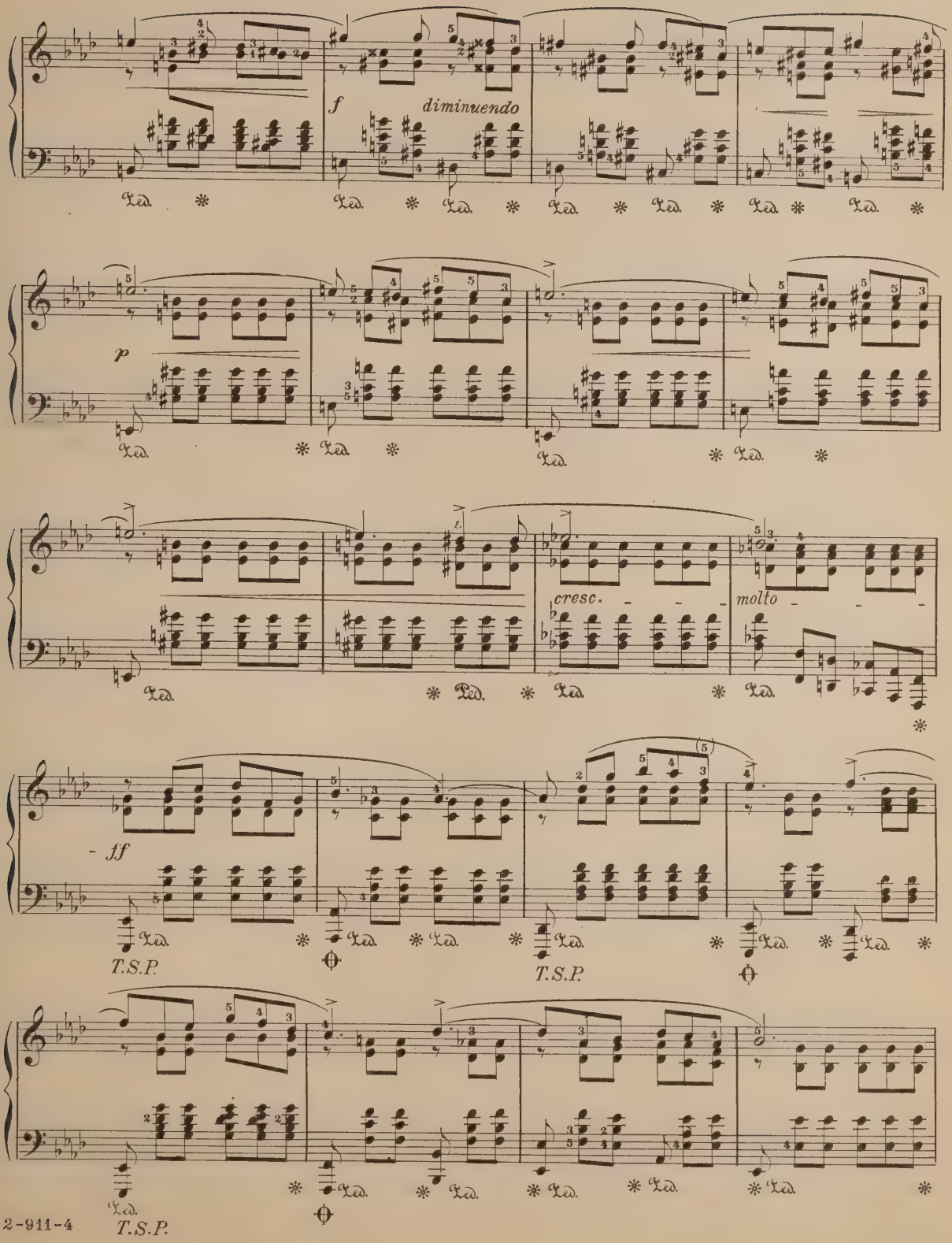
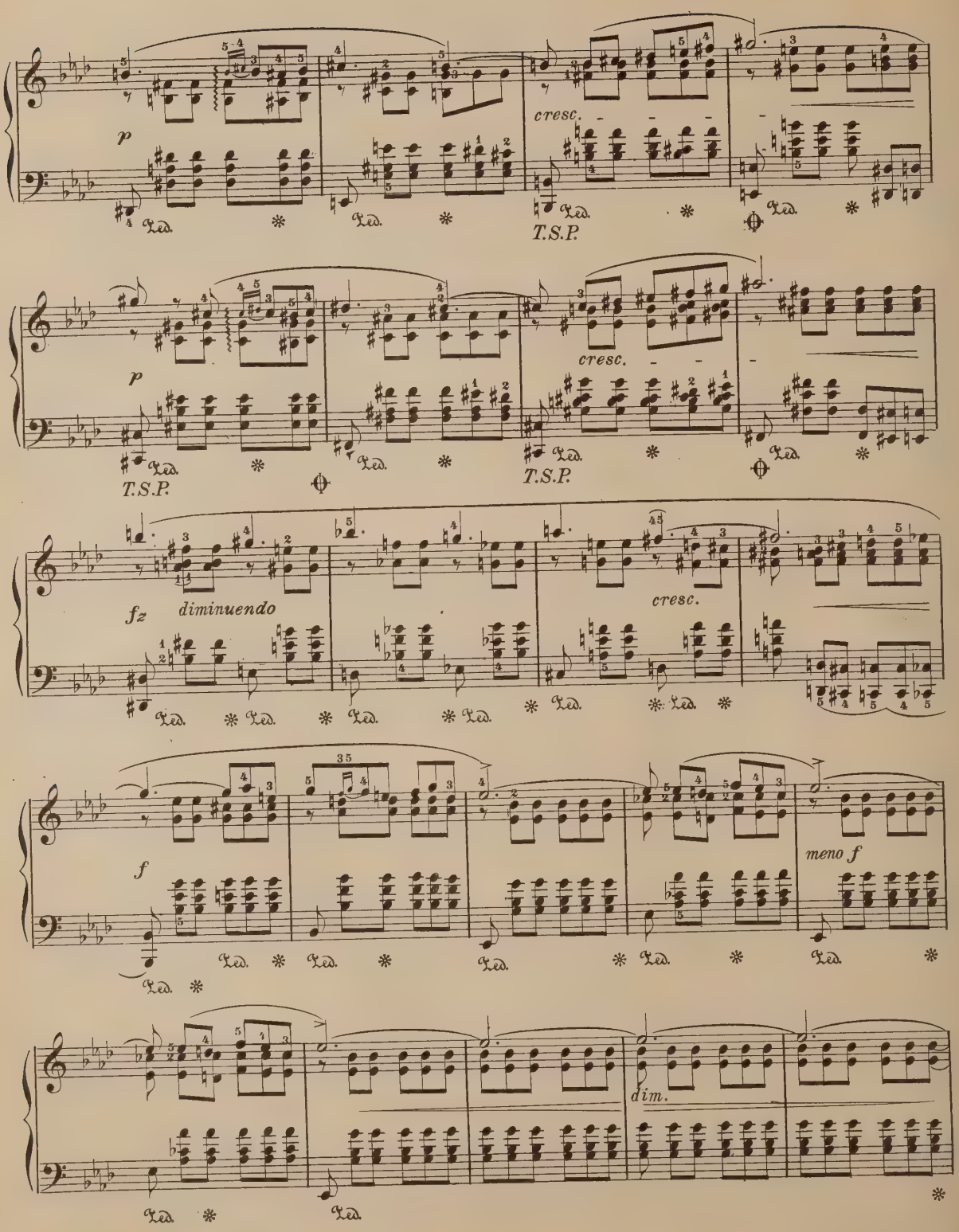
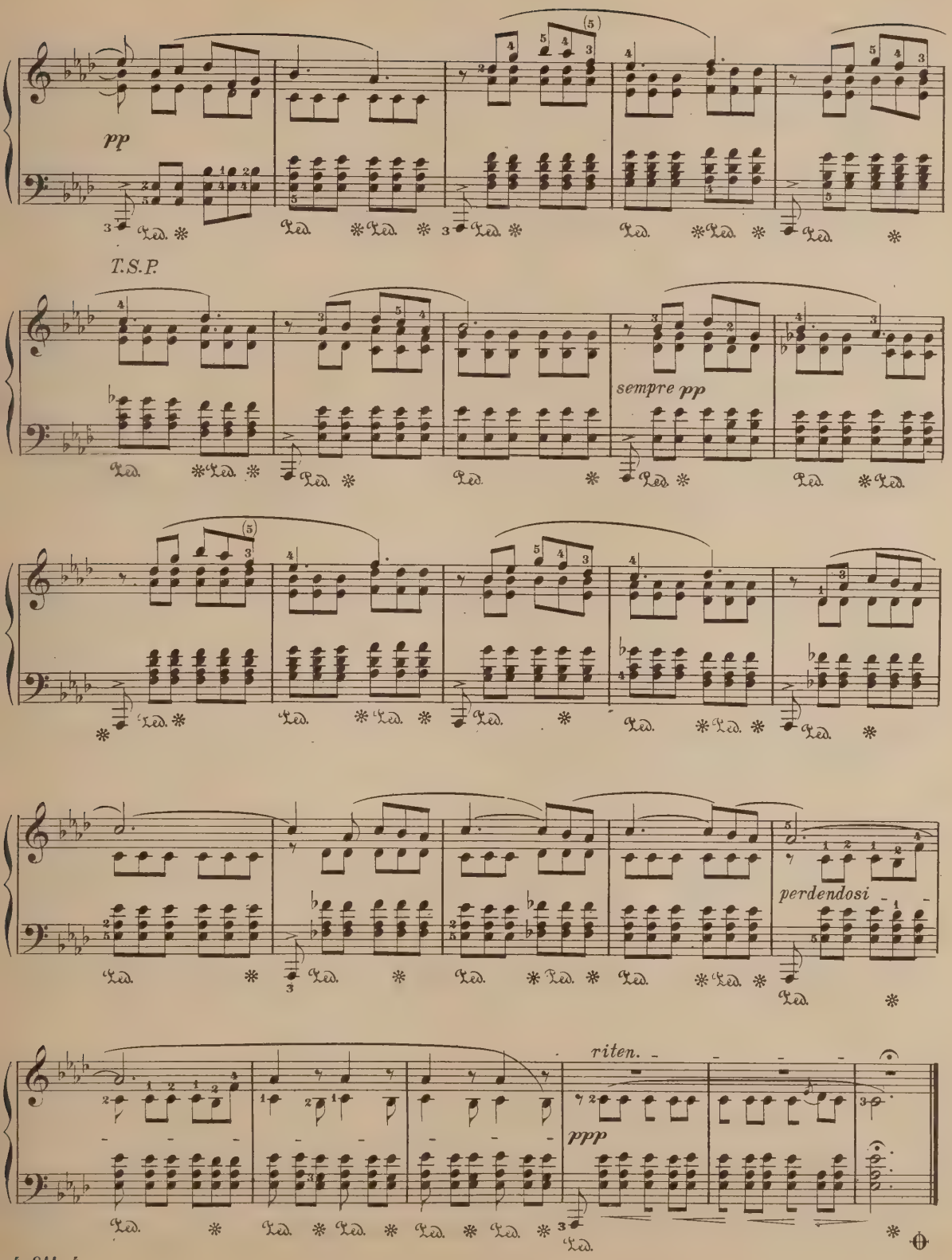

f
diminuendo
p
cresc.
molto
ff
T.S.P.
T.S.P.
T.S.P.


p
cresc.
T.S.P.
p
cresc.
T.S.P.
T.S.P.
fz
diminuendo
cresc.
f
meno f
dim.

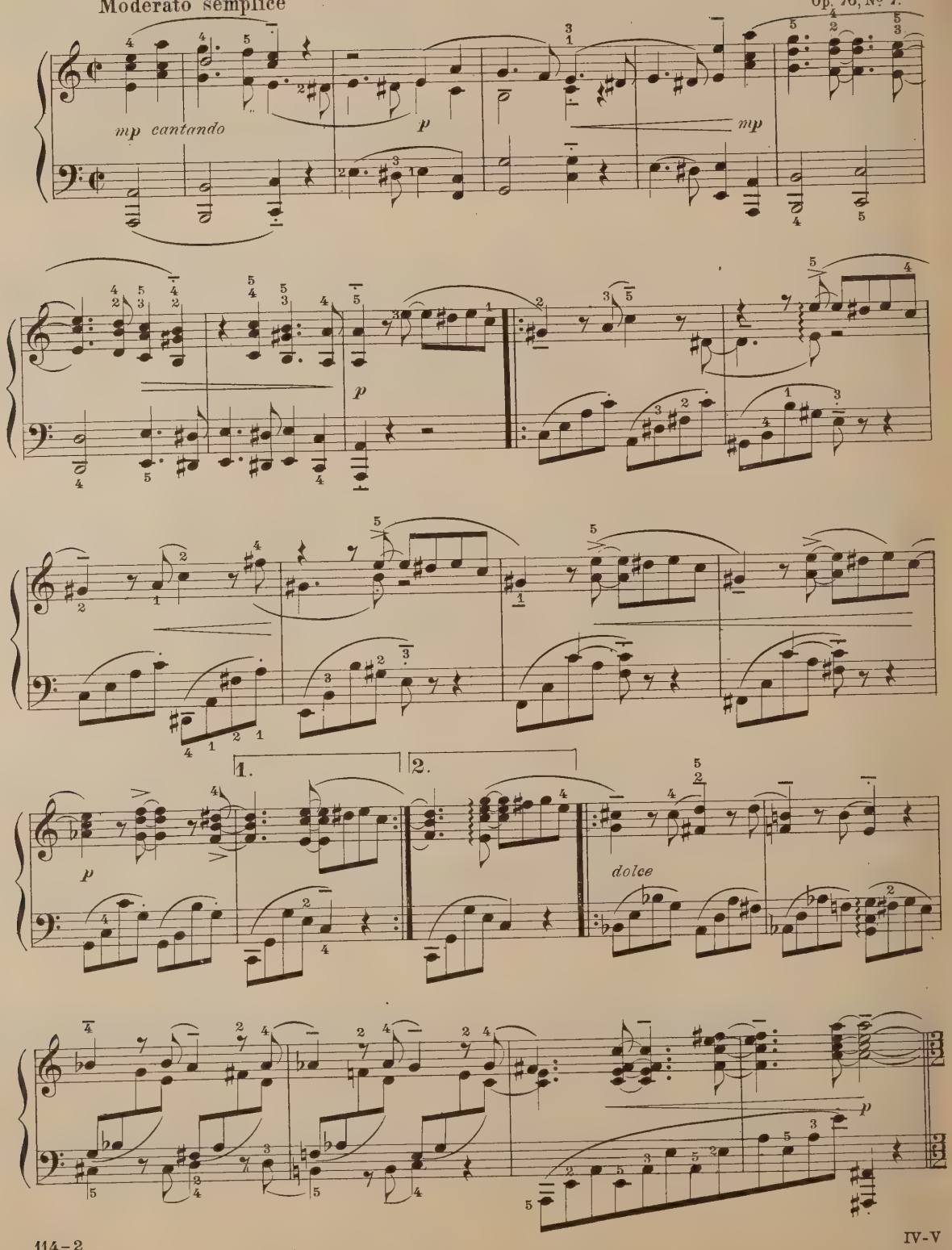

pp
T.S.P.
sempre pp
perdendosi
riten.
ppp

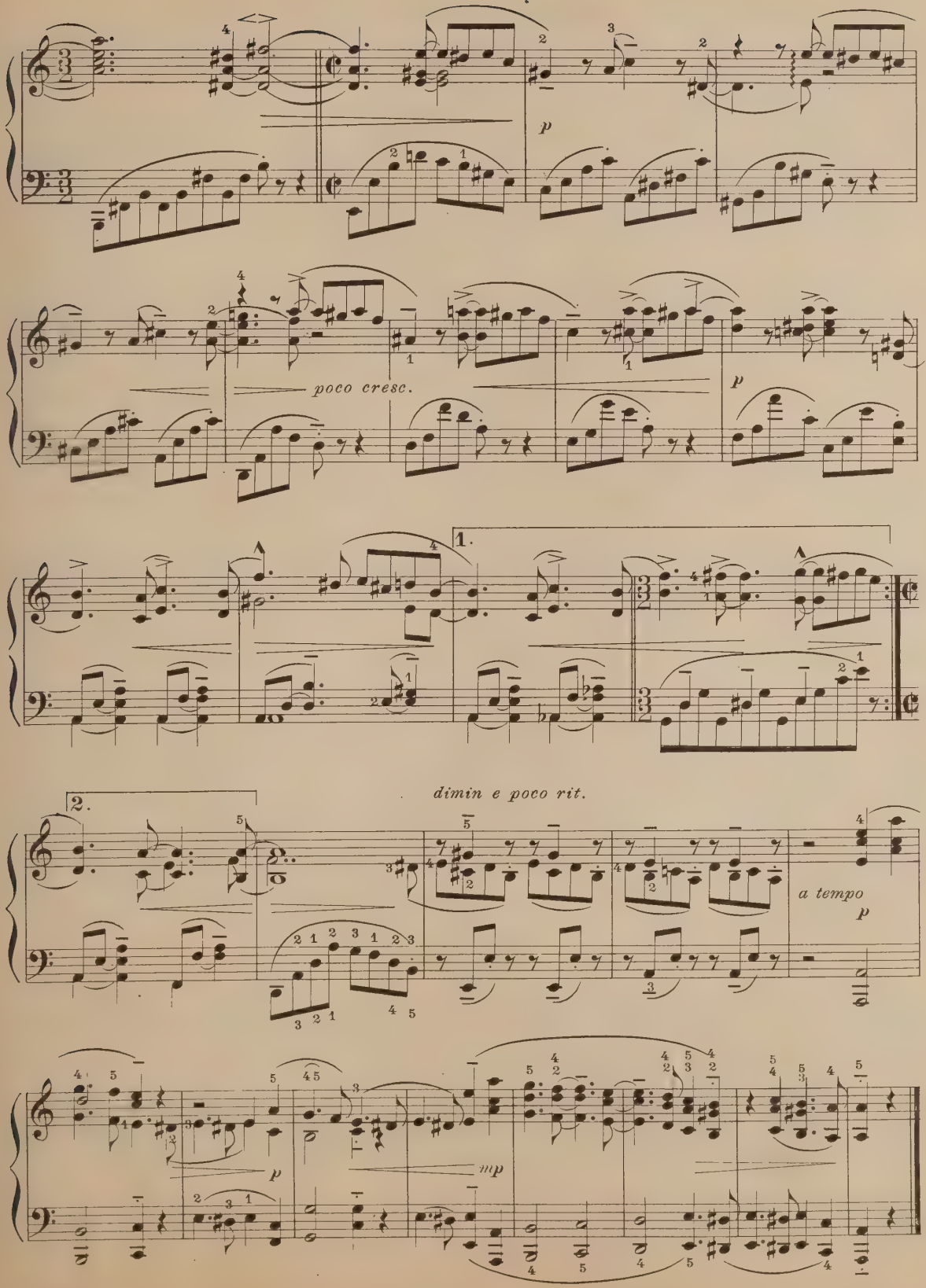
INTERMEZZO

A MINOR

JOH. BRAHMS
Op. 76, No 7.

Moderato semplice




p
poco cresc.
p
1.
2.
dimin e poco rit.
a tempo
p
p
mp

BARCAROLLE

F MINOR

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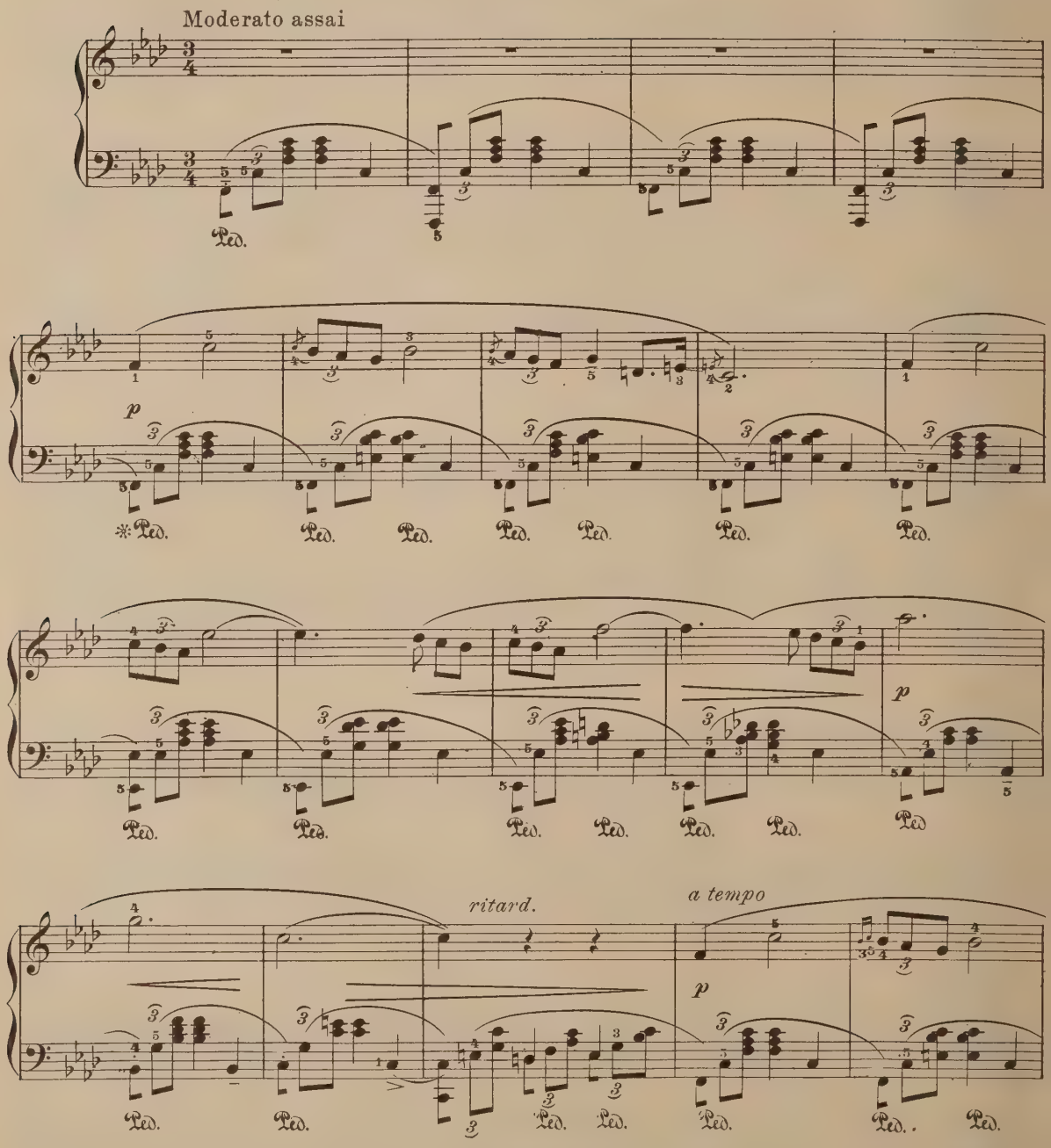
RUBINSTEIN



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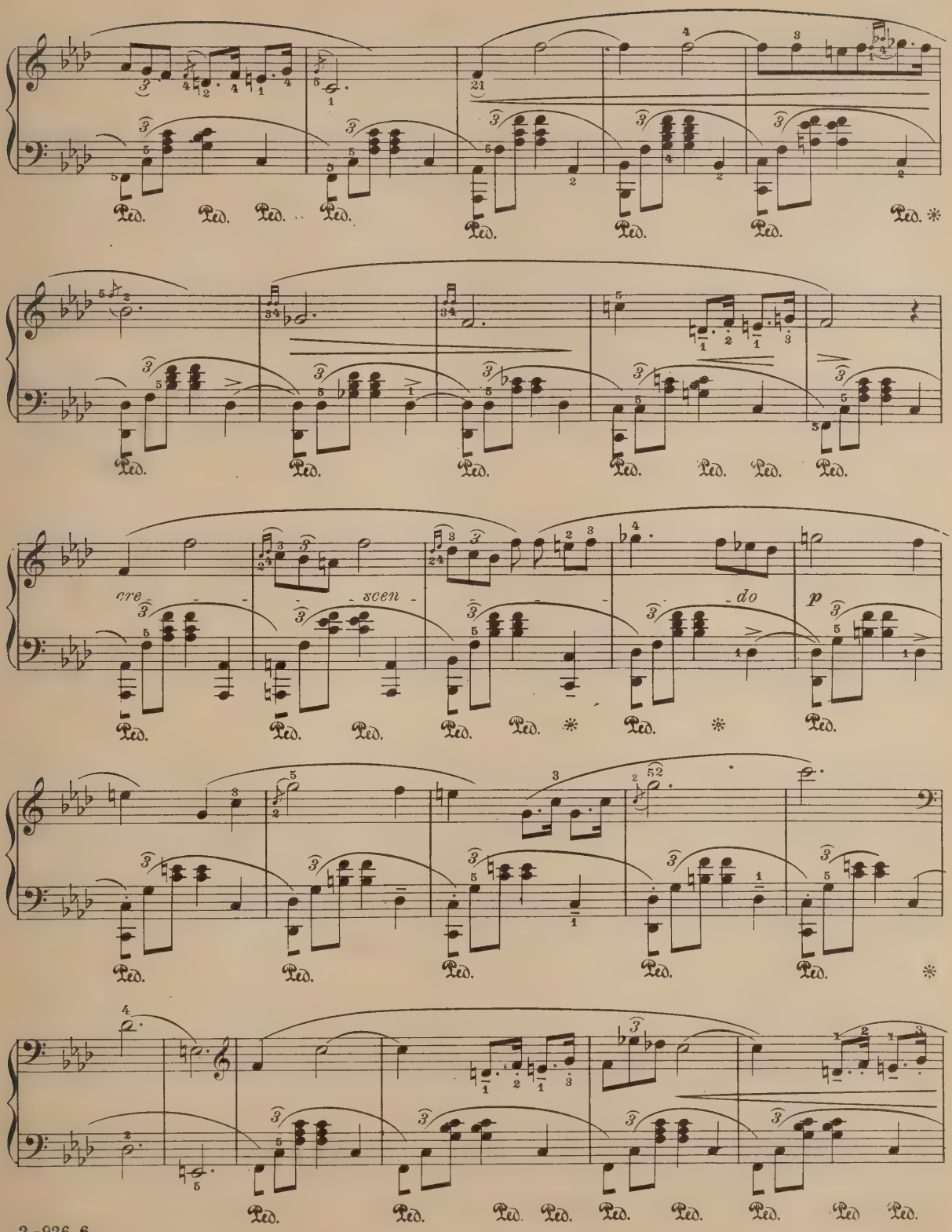
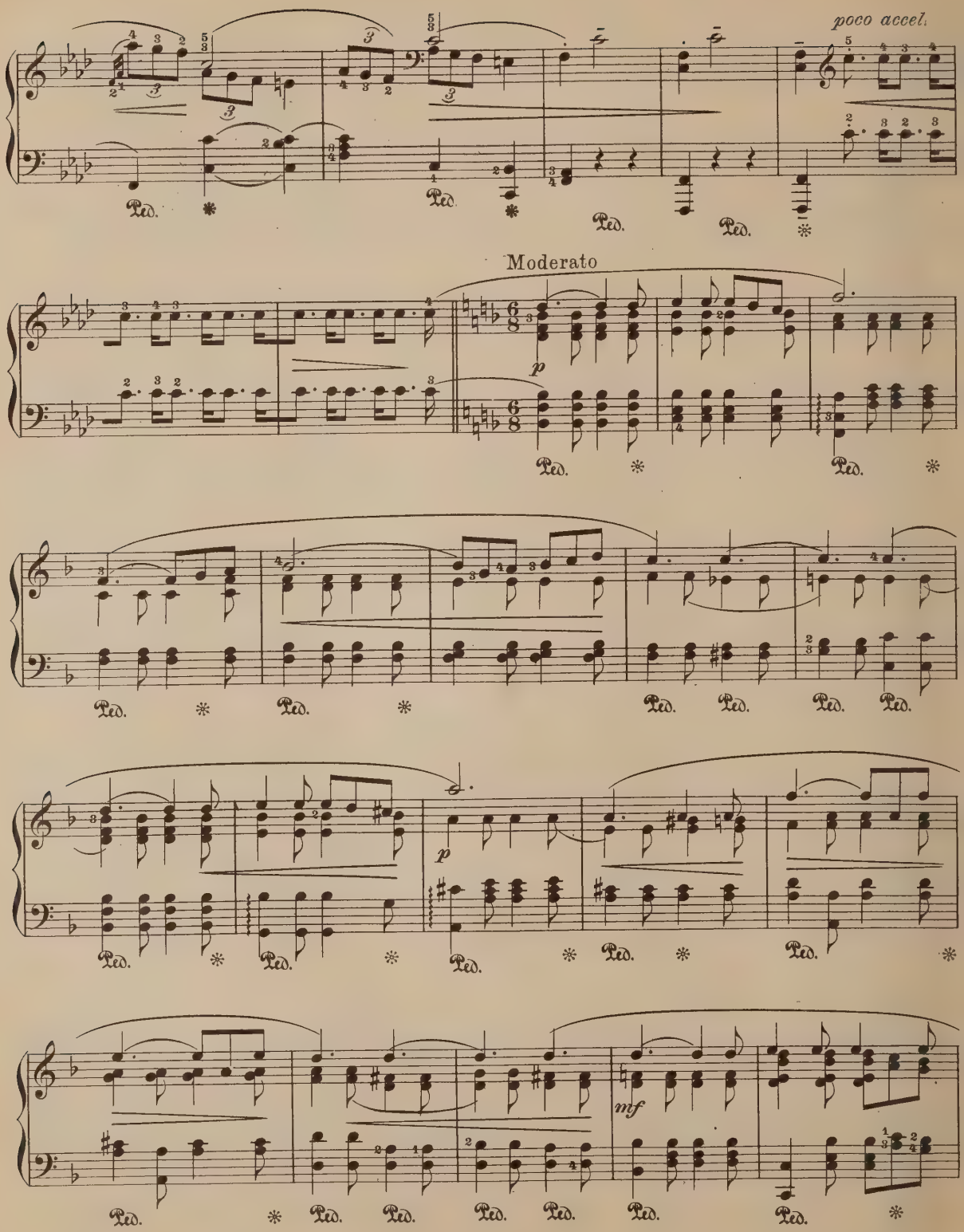
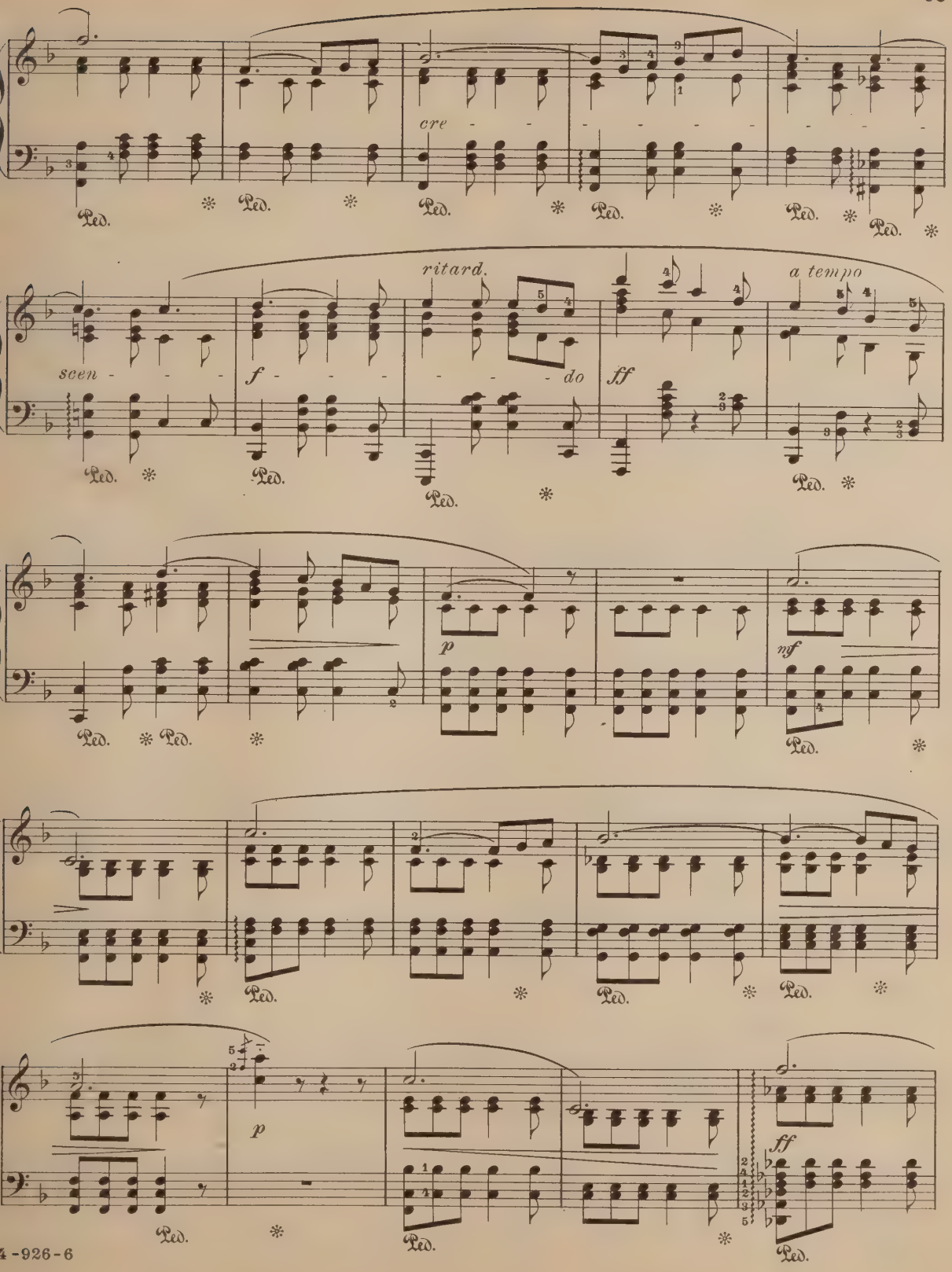
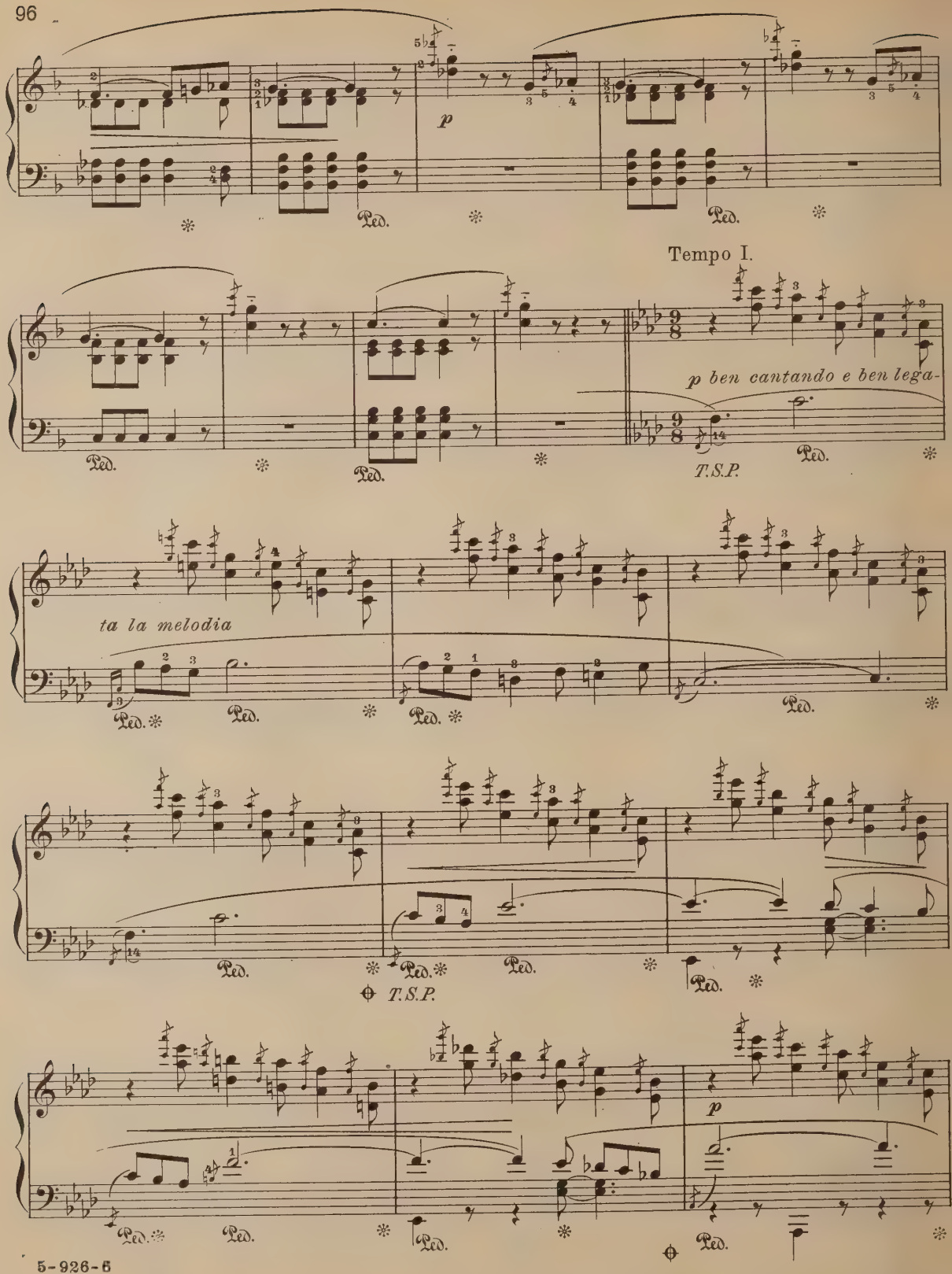
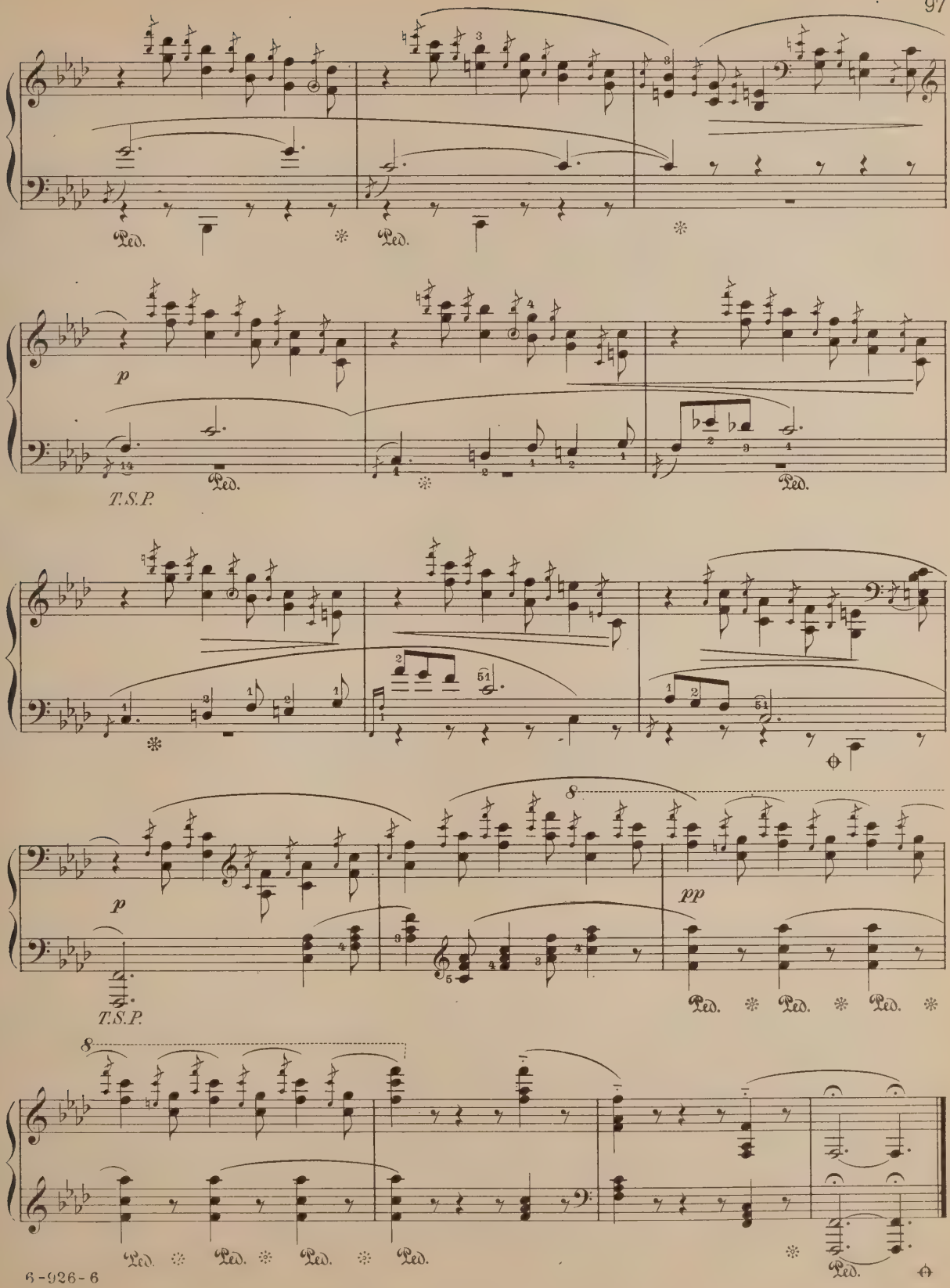

cre
scen
do
p
Ped.


poco accel.
Moderato
p
p
mf


cre
scen
f
ritard.
do
ff
a tempo
p
nf
p
ff
Ped.


p
Ped.
Tempo I.
p ben cantando e ben lega-
T.S.P.
ta la melodia
T.S.P.
p


Ped.
p
T.S.P.
8
pp

BARCAROLLE

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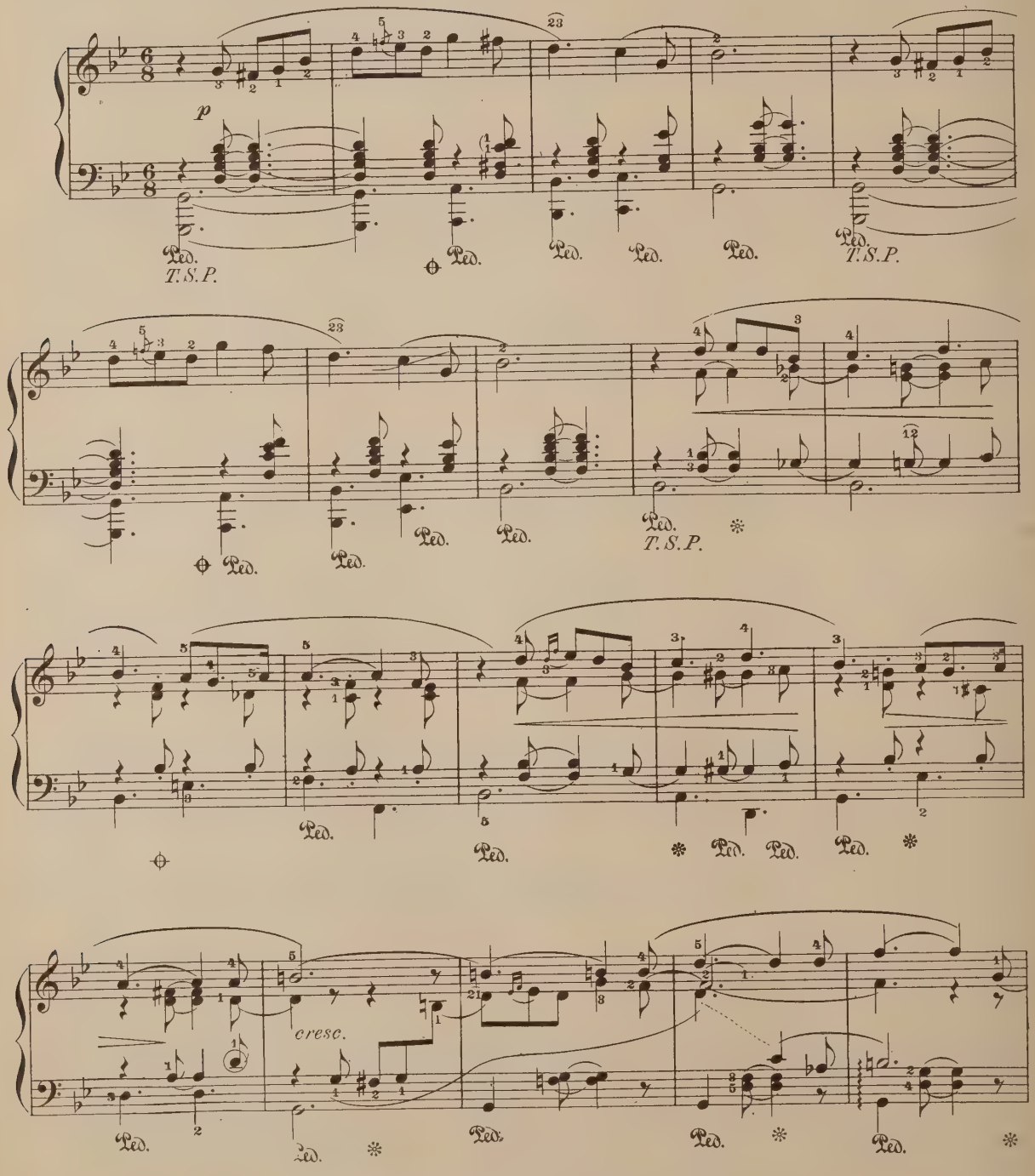
G MINOR

RUBINSTEIN
Op. 50, No 3

Moderato con moto



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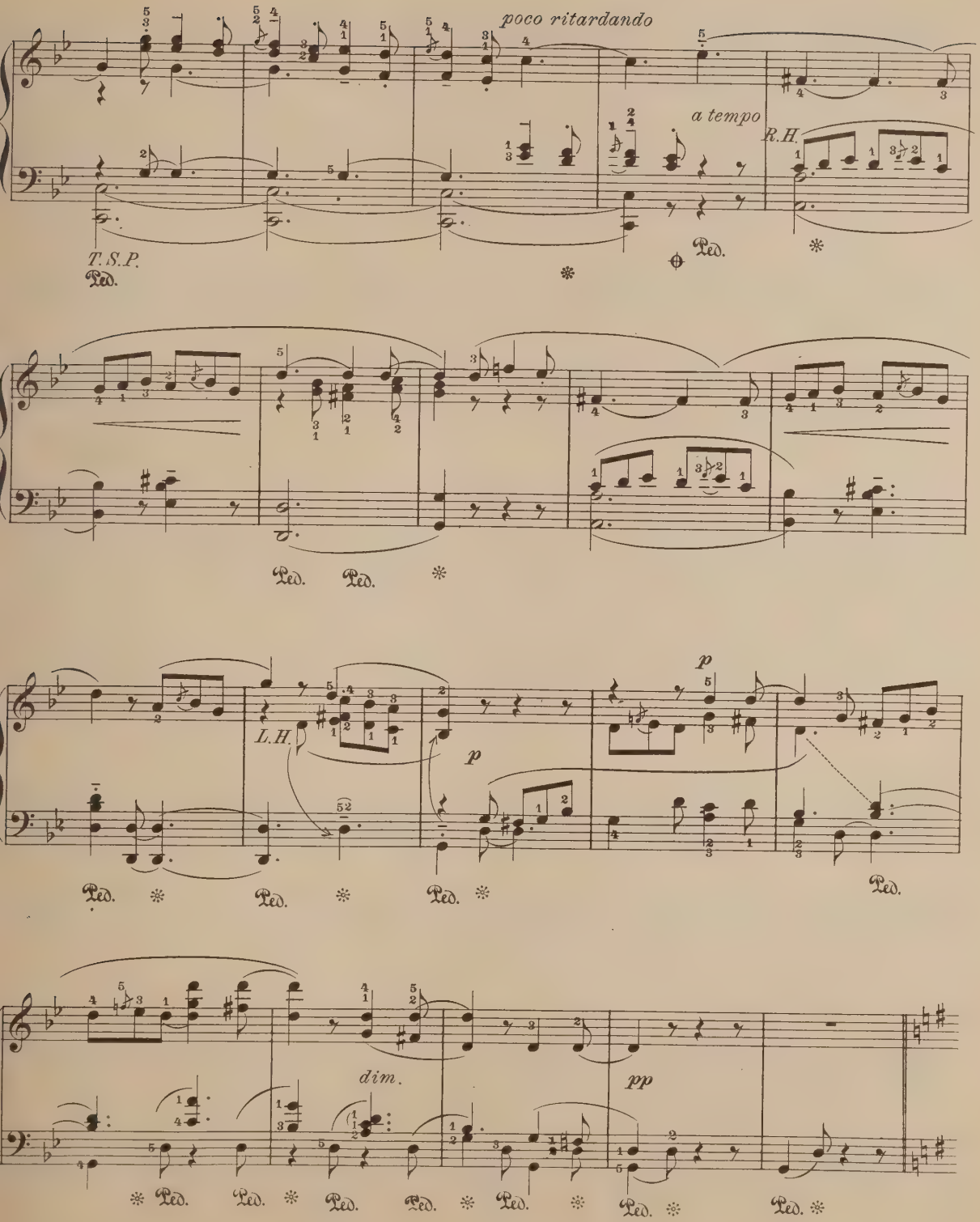
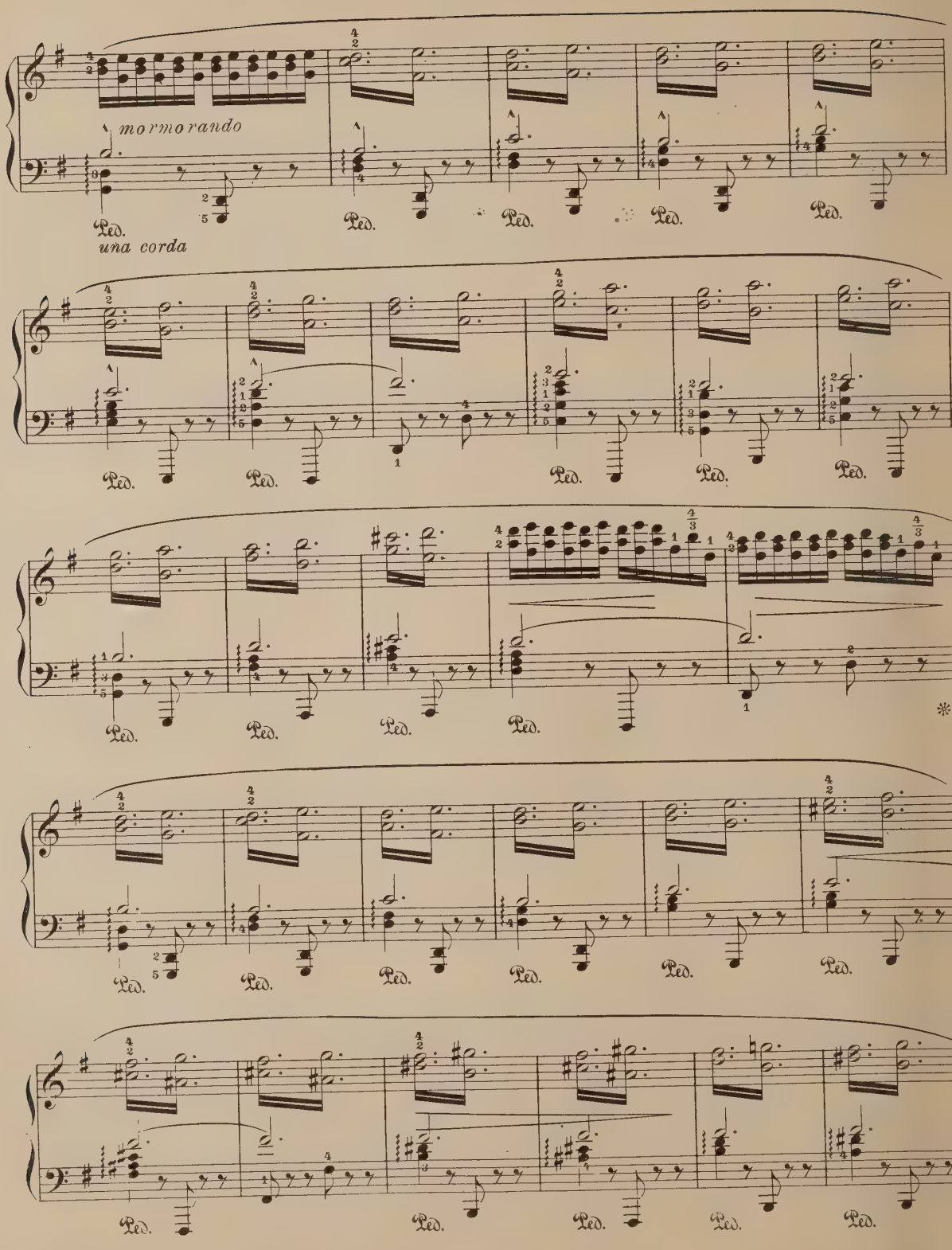
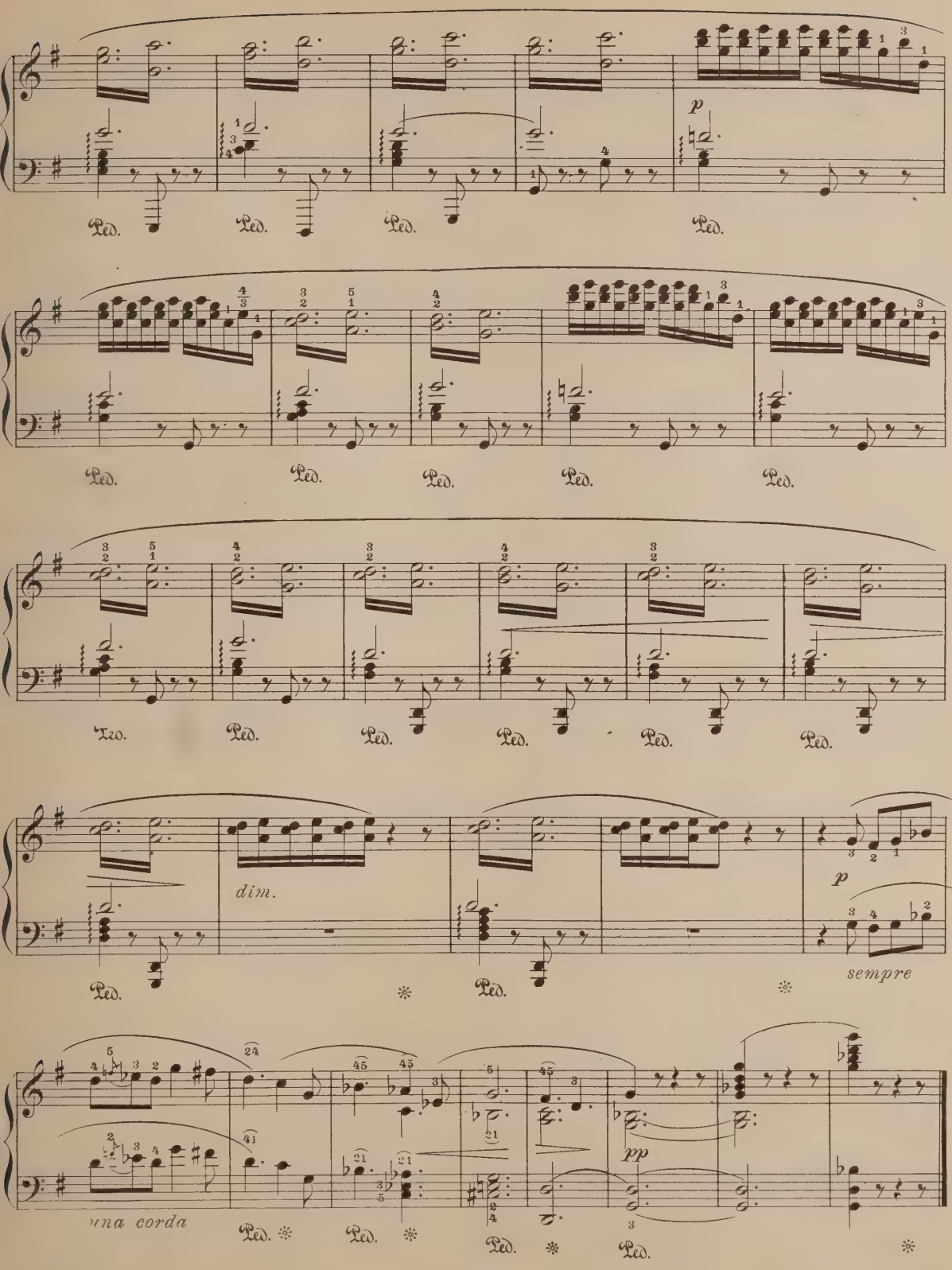

poco ritardando
a tempo
R.H.
T.S.P.
Ped.
L.H.
p
dim.
pp

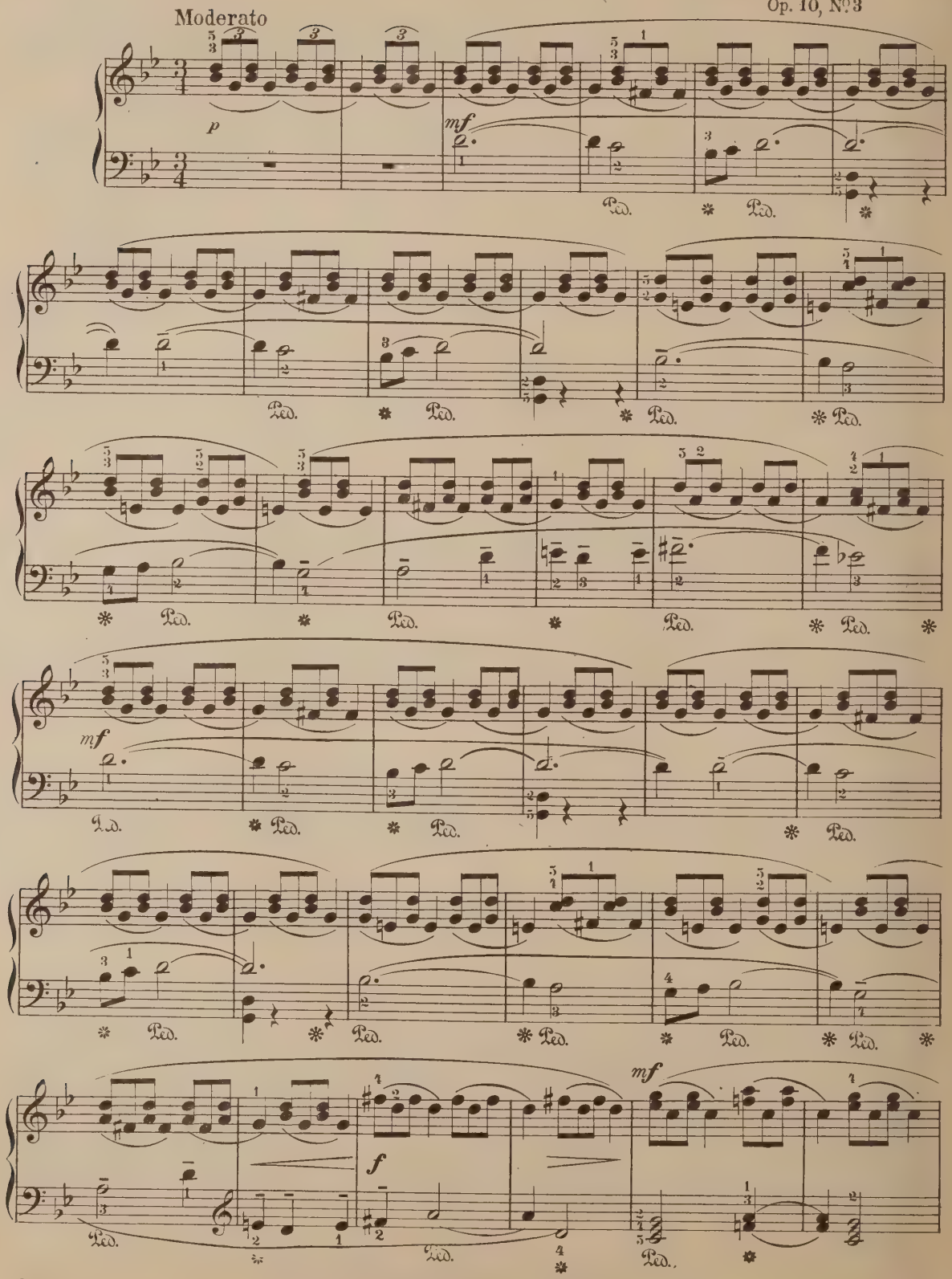

mormorando
una corda
Ped.


p
Ped.
dim.
p
sempre
una corda
pp

Edited by
August Fraemcke

BARCAROLLE

SERGE RACHMANINOFF
Op. 10, No. 3



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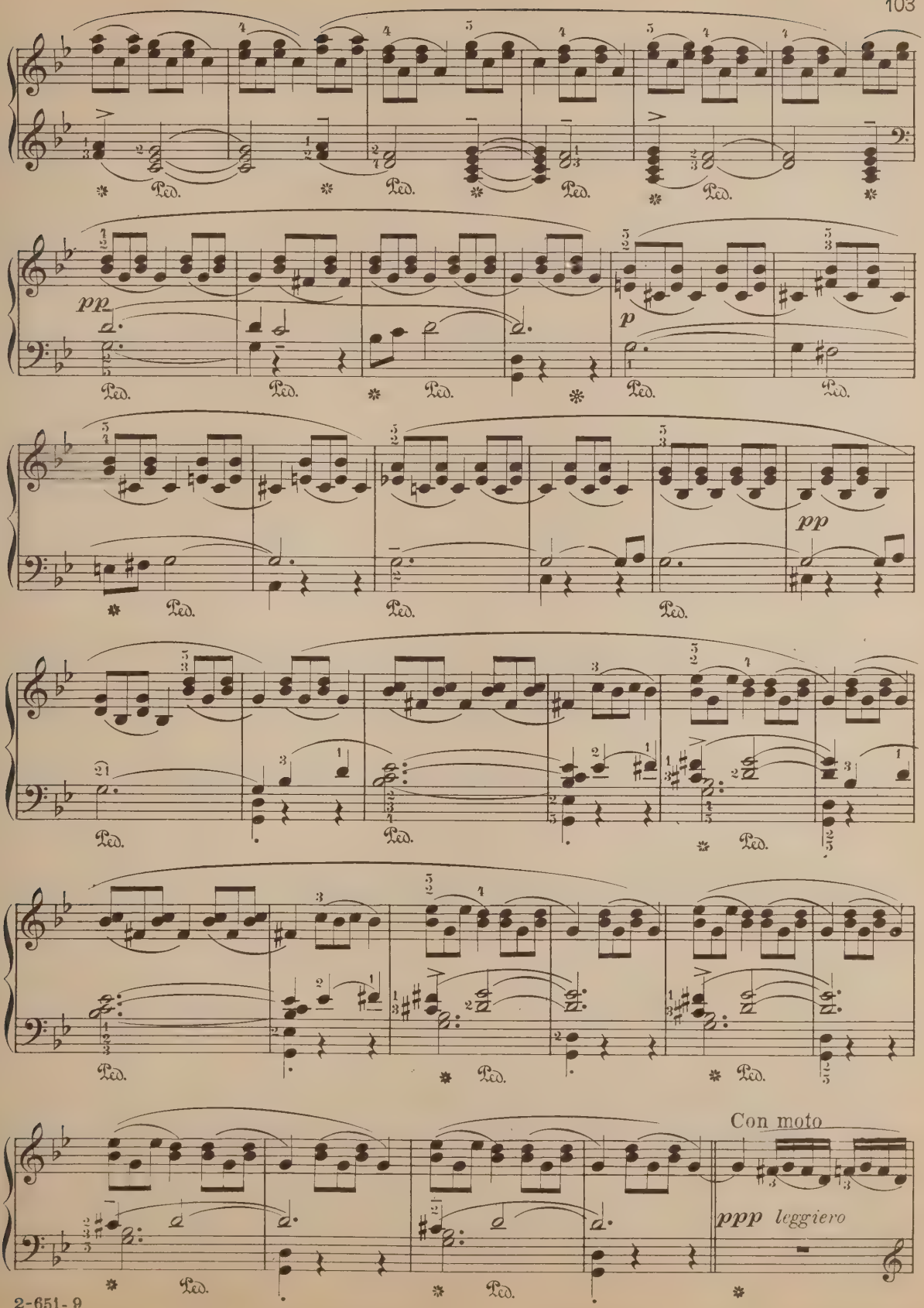
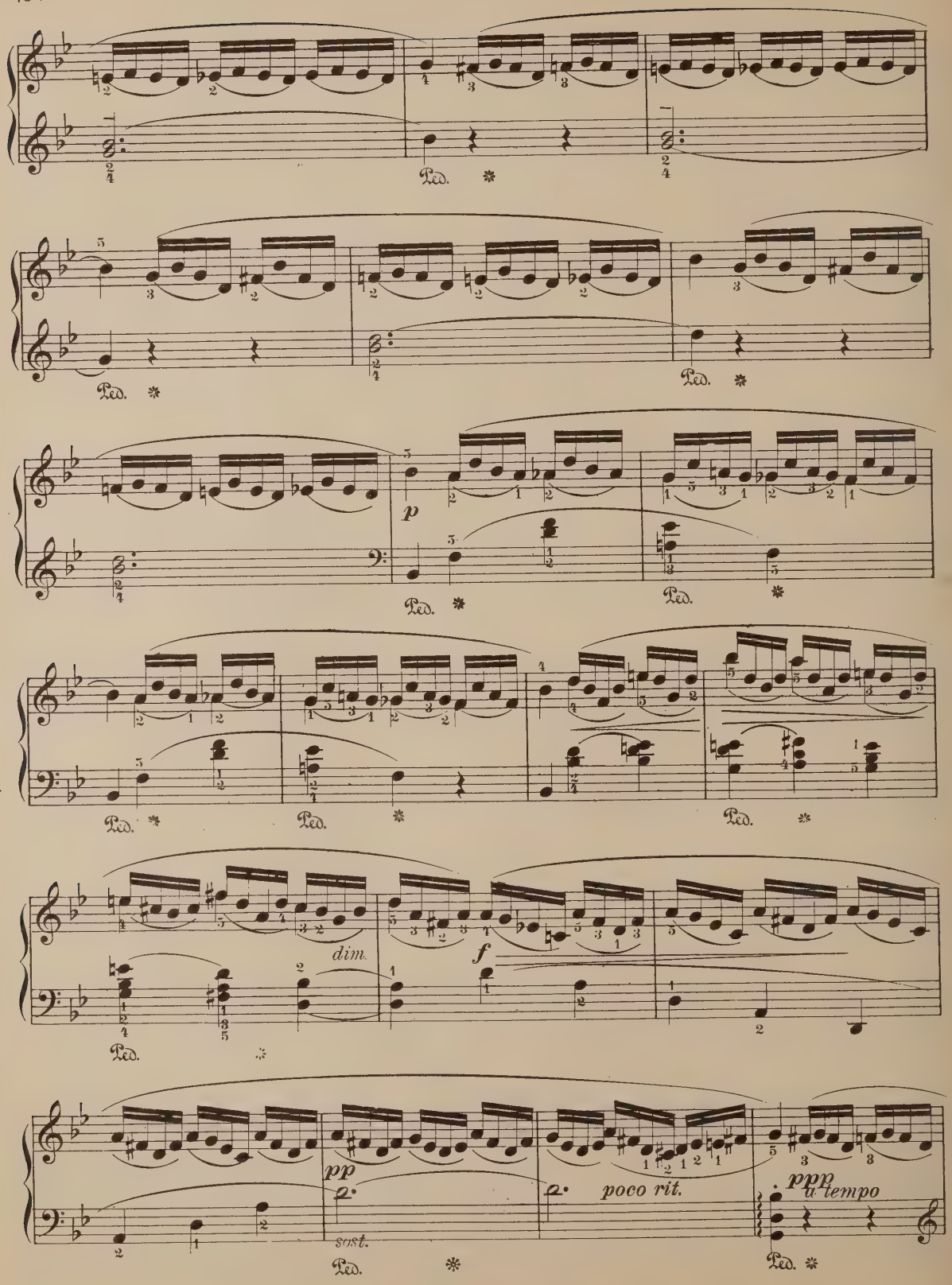
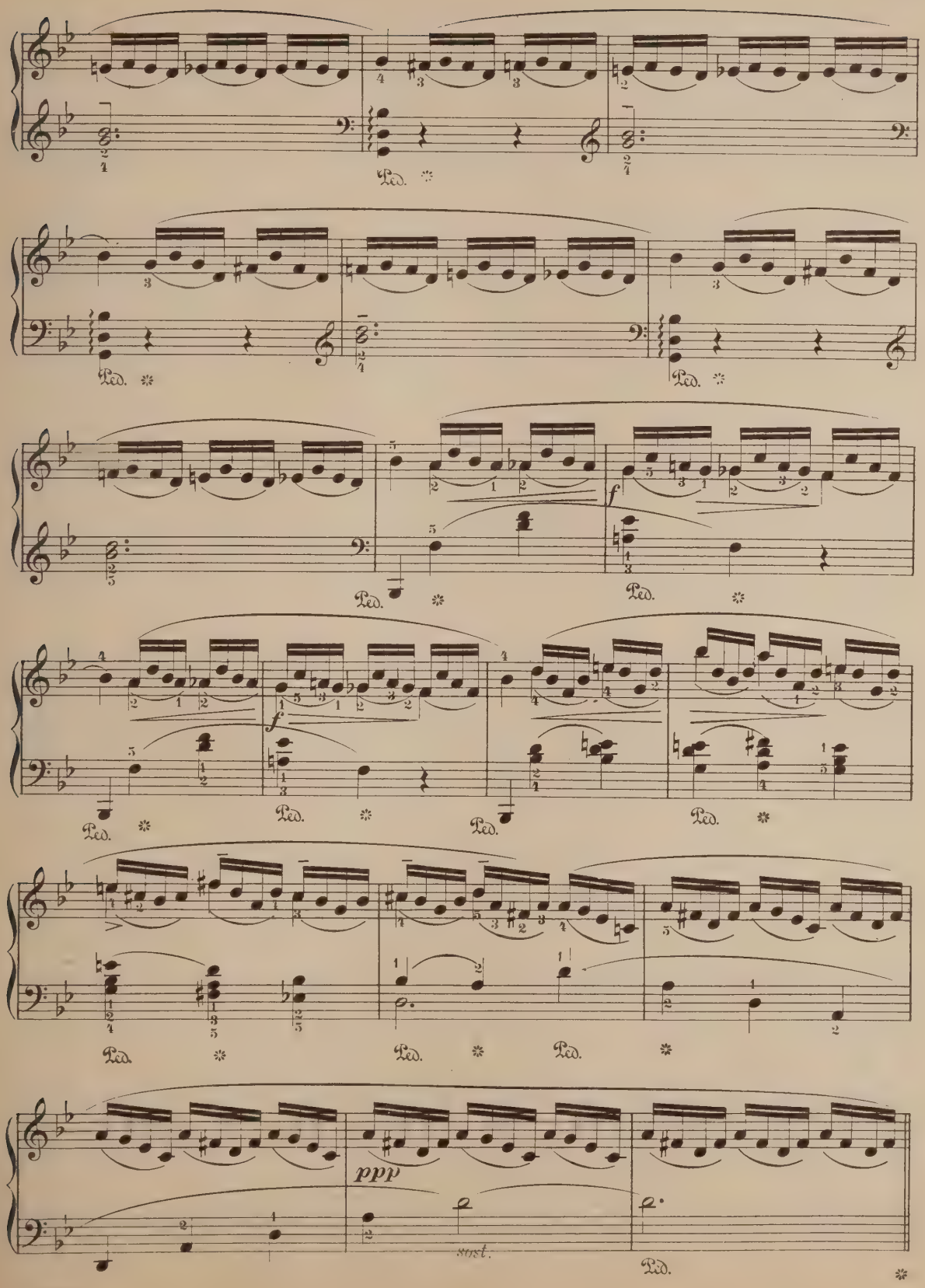
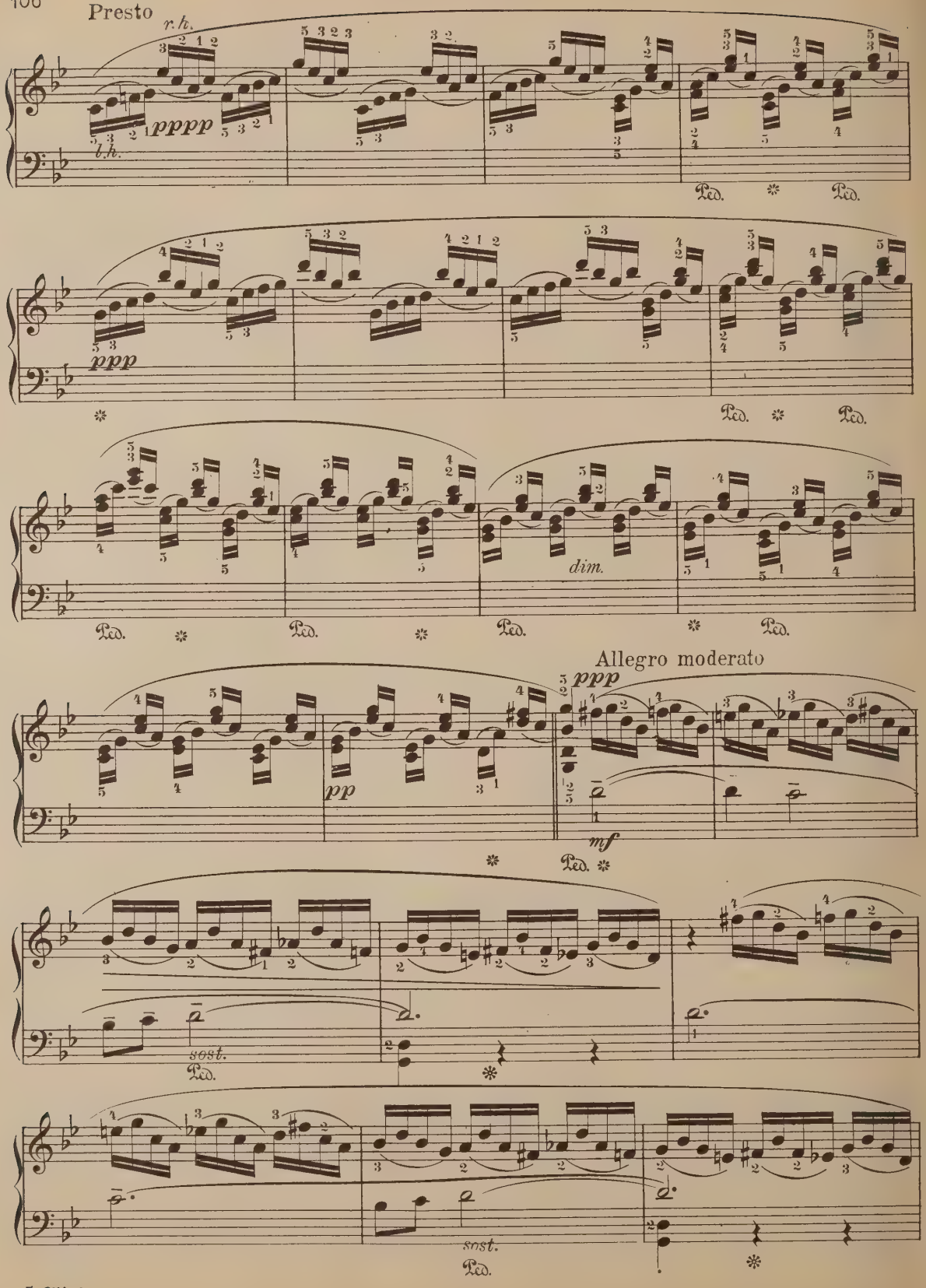
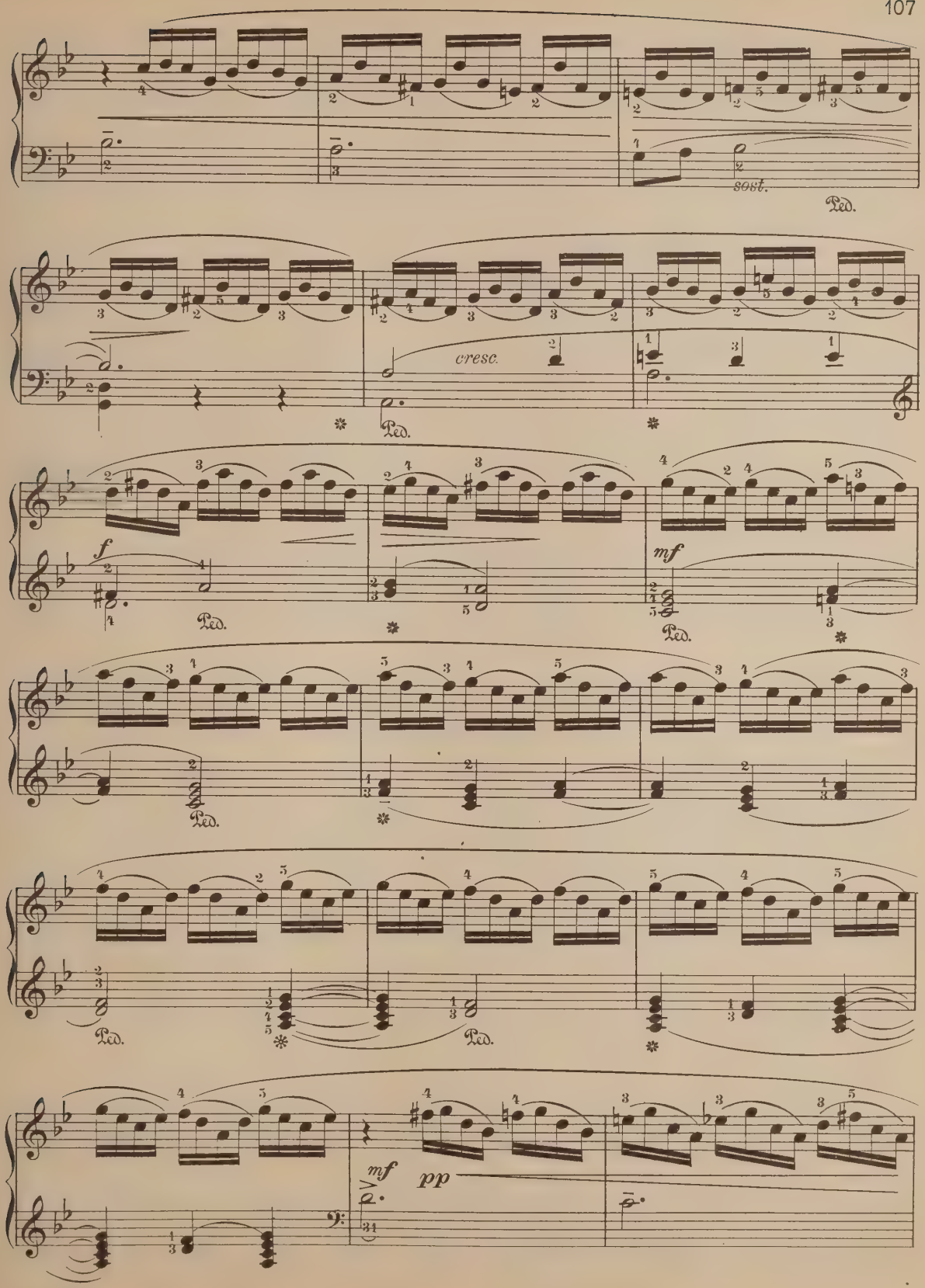
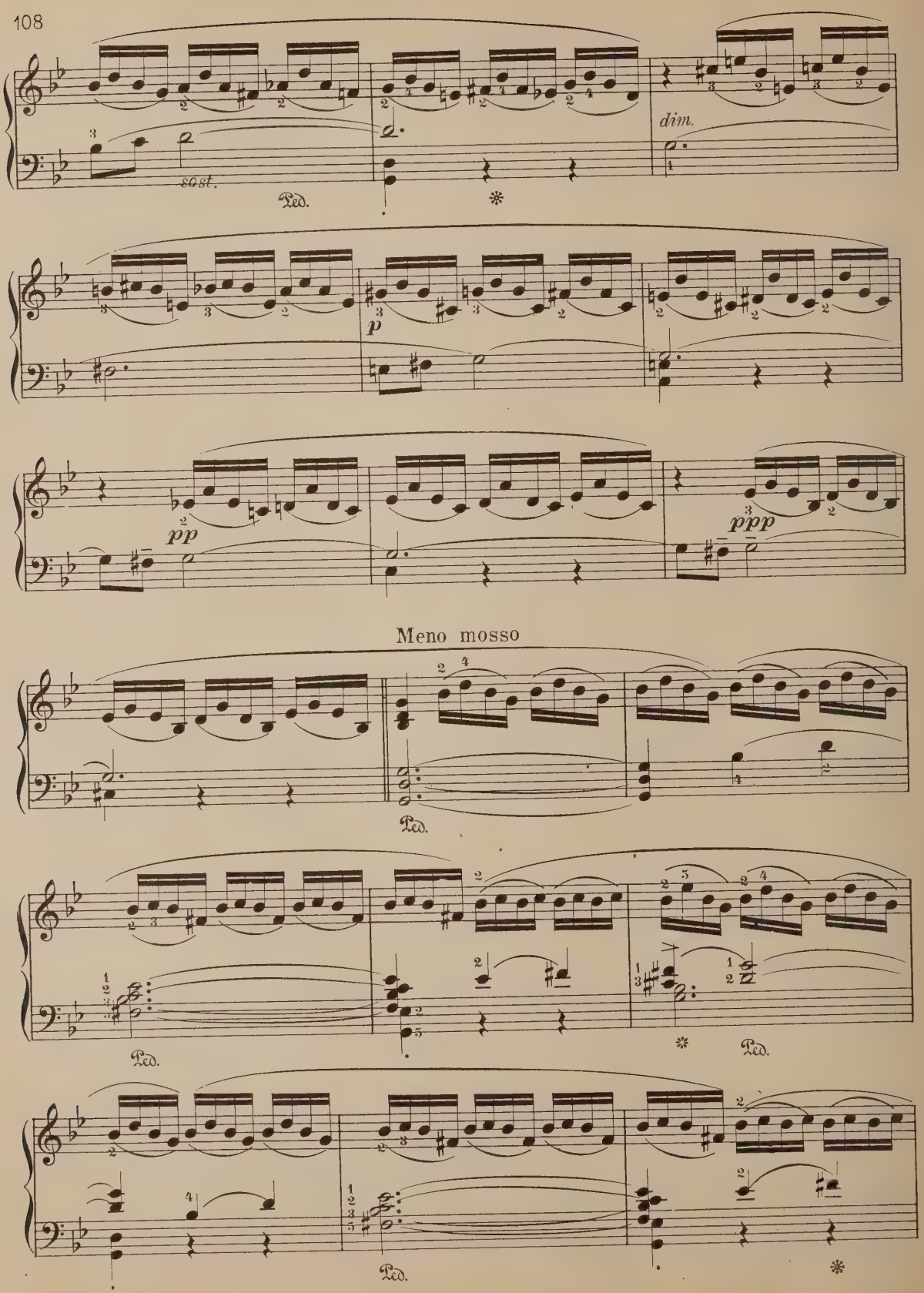

Ped.
pp
p
pp
Con moto
ppp leggiero

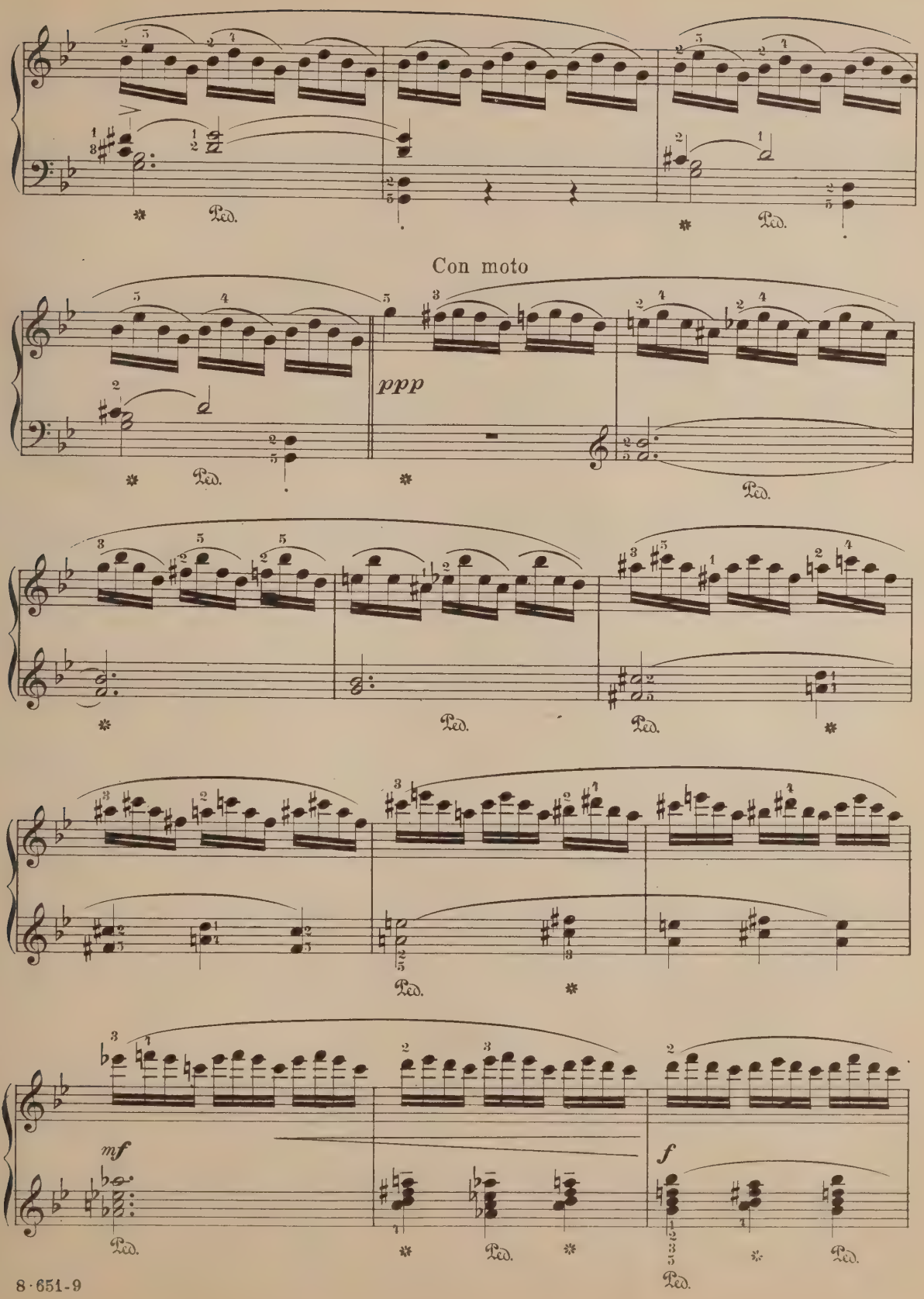

Ped.
p
dim.
f
pp
sost.
poco rit.
ppp
a tempo

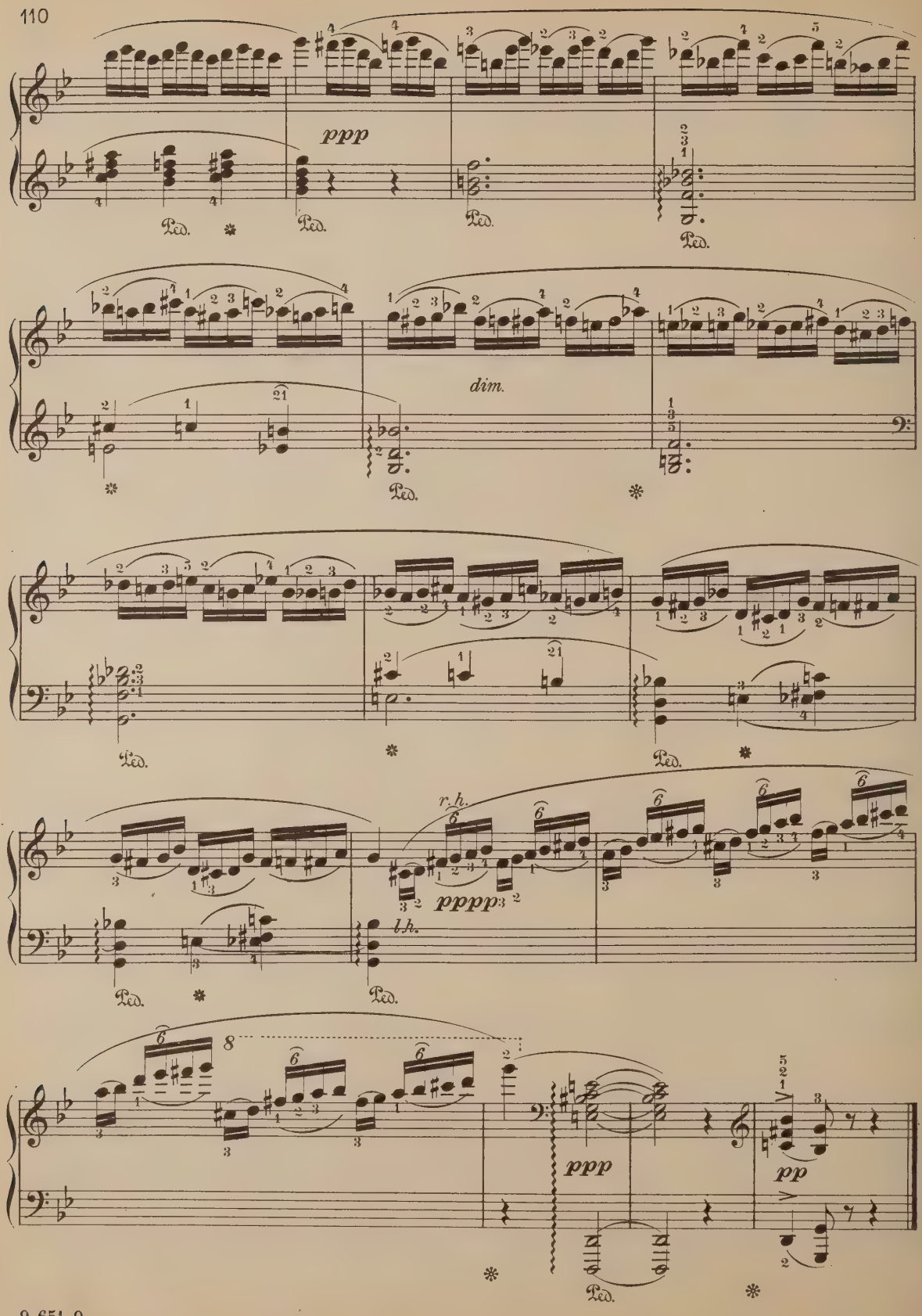

Ped.
f
ppp
sost.


Presto
r.h.
l.h.
pppp
Ped.
ppp
dim.
Allegro moderato
pp
mf
sost.


sost.
Ped.
cresc.
f
mf
pp


sost.
Ped.
dim.
p
pp
ppp
Meno mosso
Ped.
Ped.
Ped.
Ped.


Con moto
ppp
mf
f
Ped.


ppp
Ped.
dim.
r. h.
pppp
l. h.
8
ppp
pp

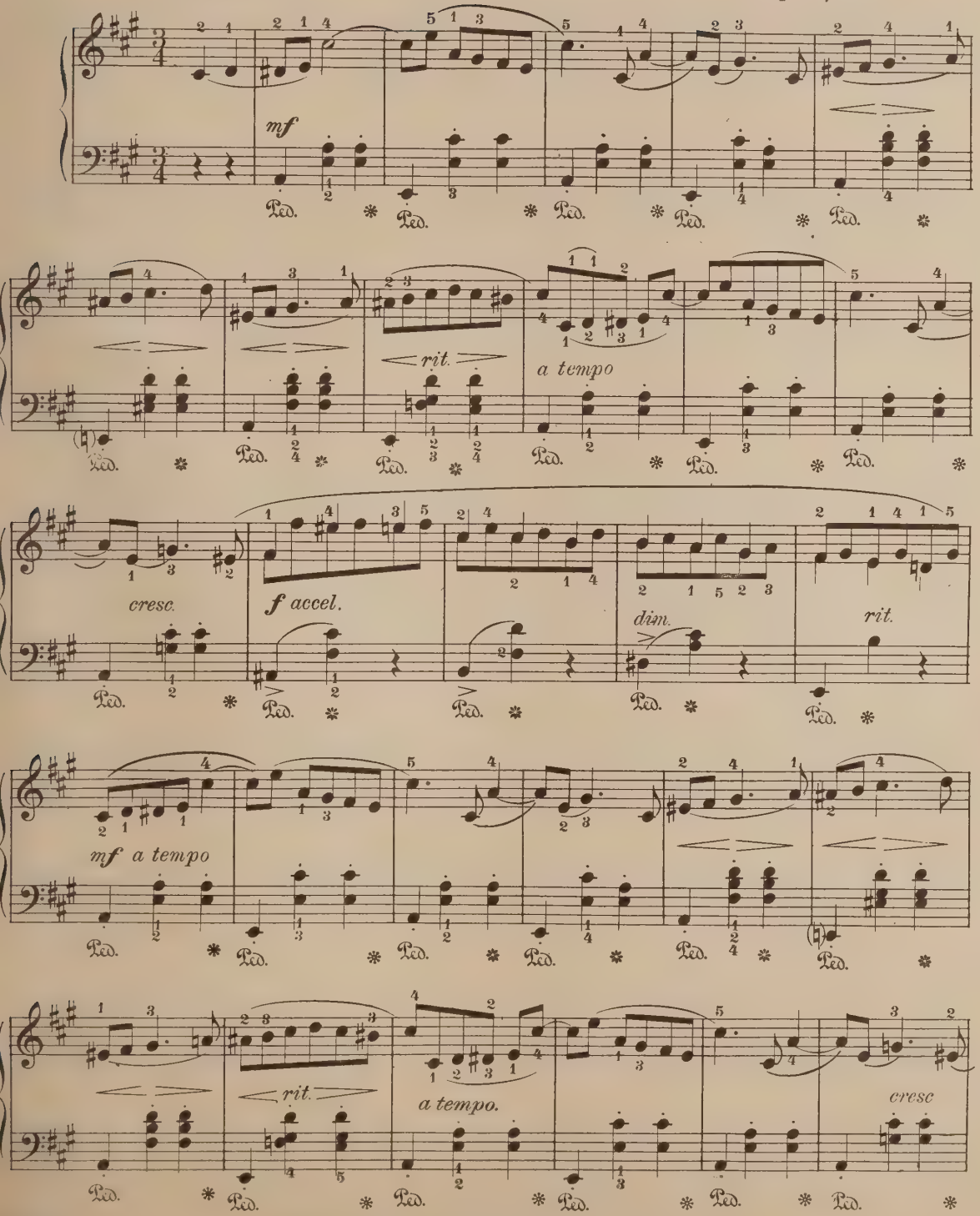
VALSE

A MAJOR

Edited by
August Fraemcke

SERGE RACHMANINOFF
Op.10, No 2

Allegro assai



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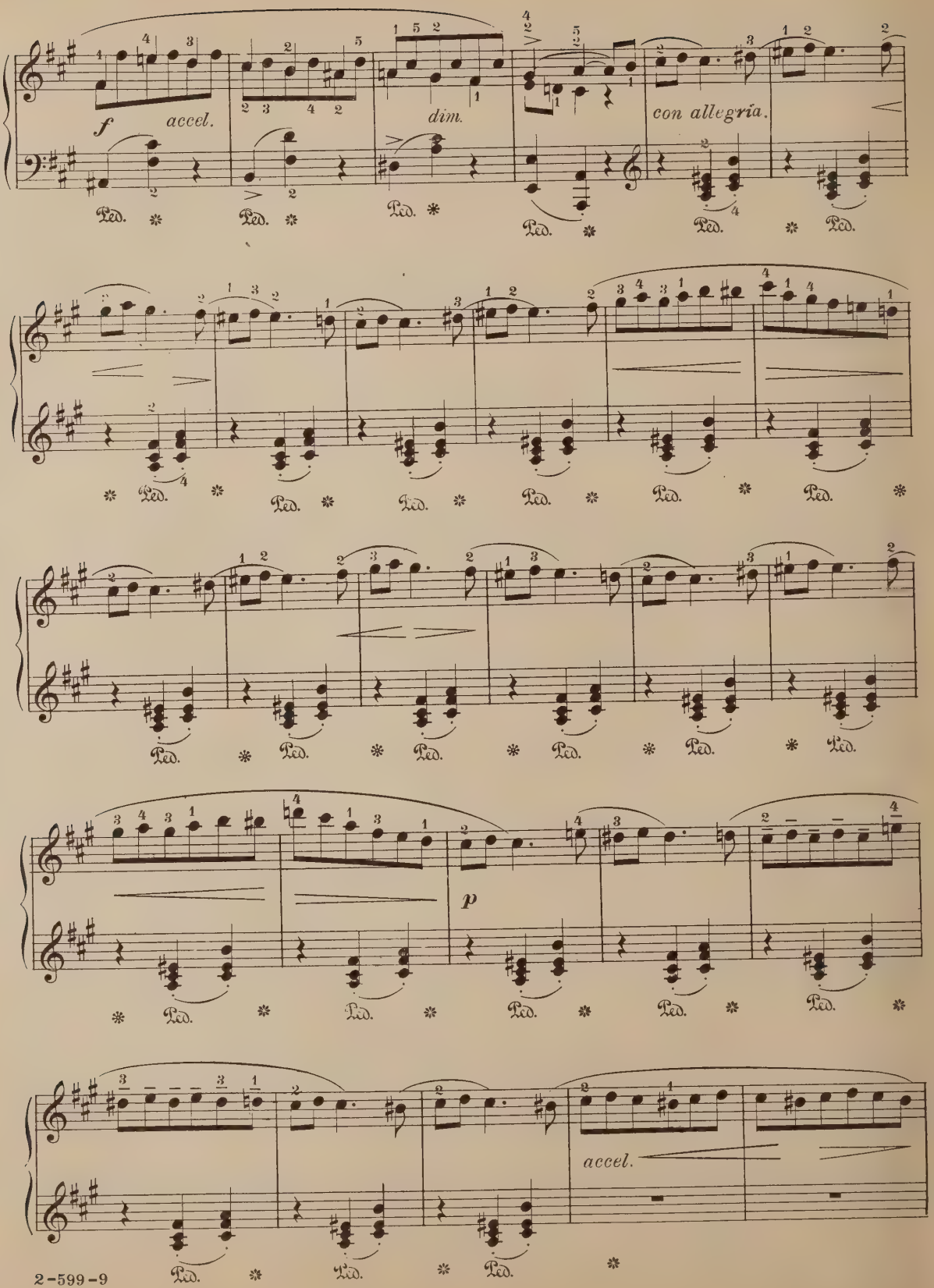
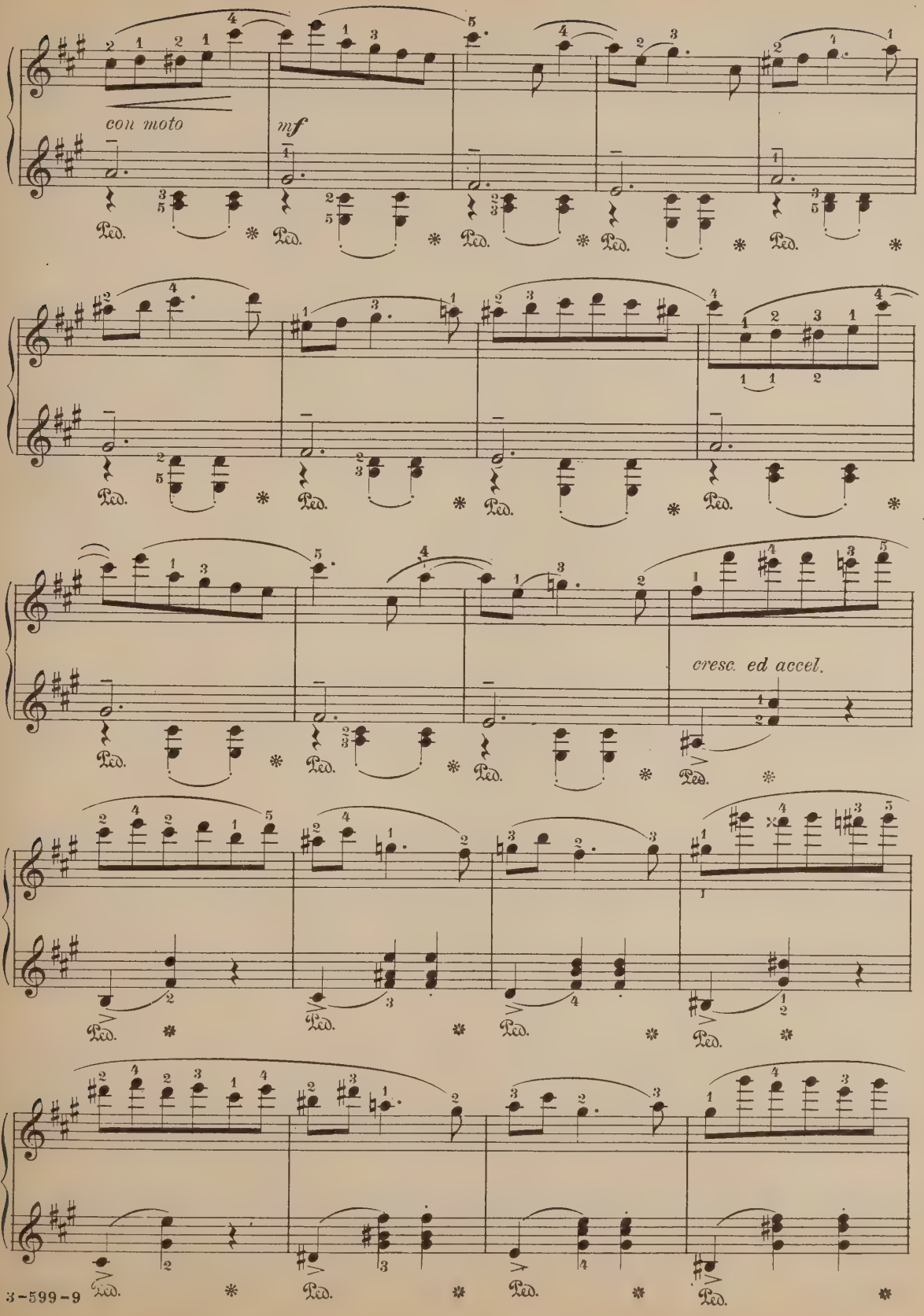
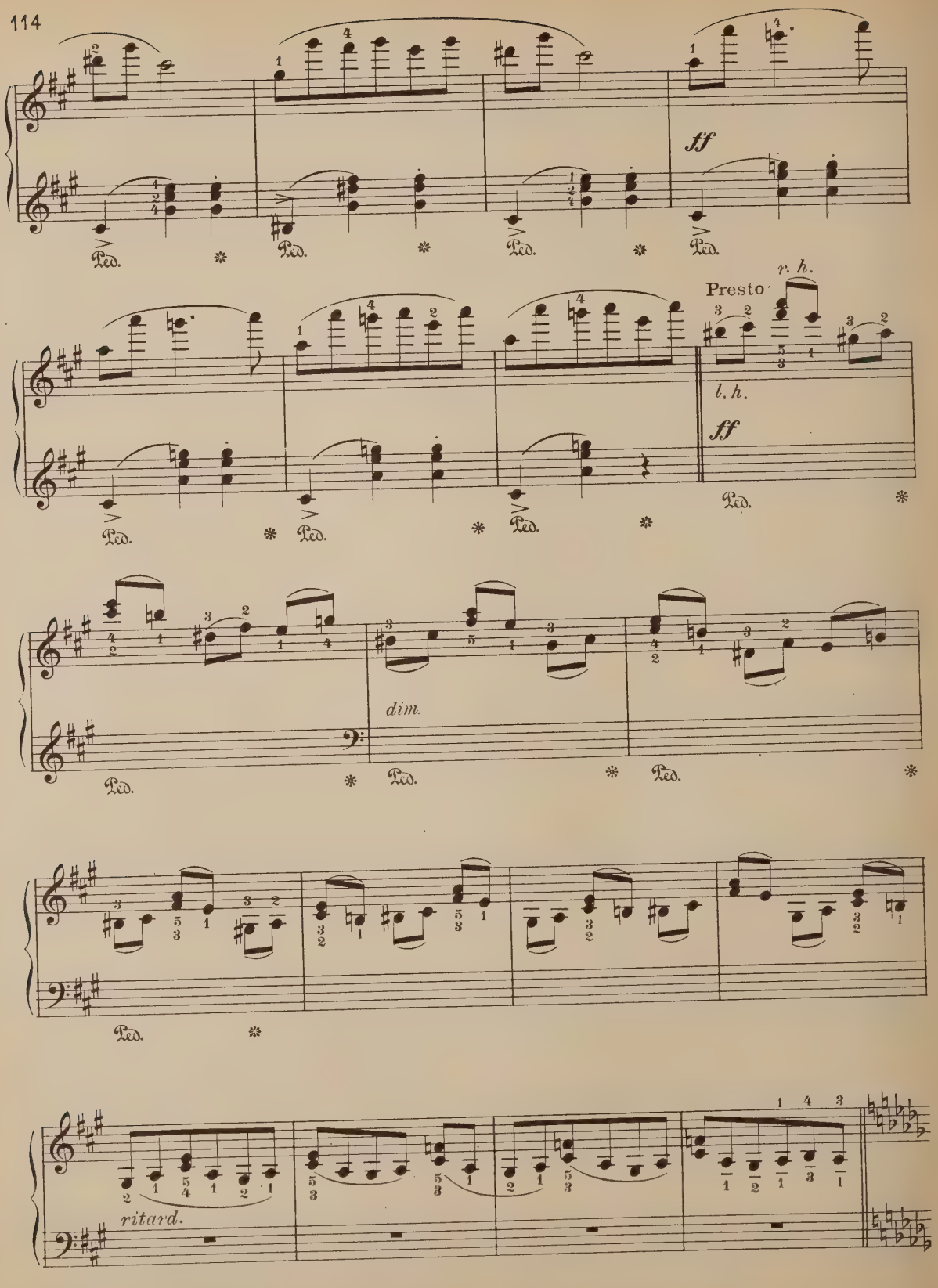
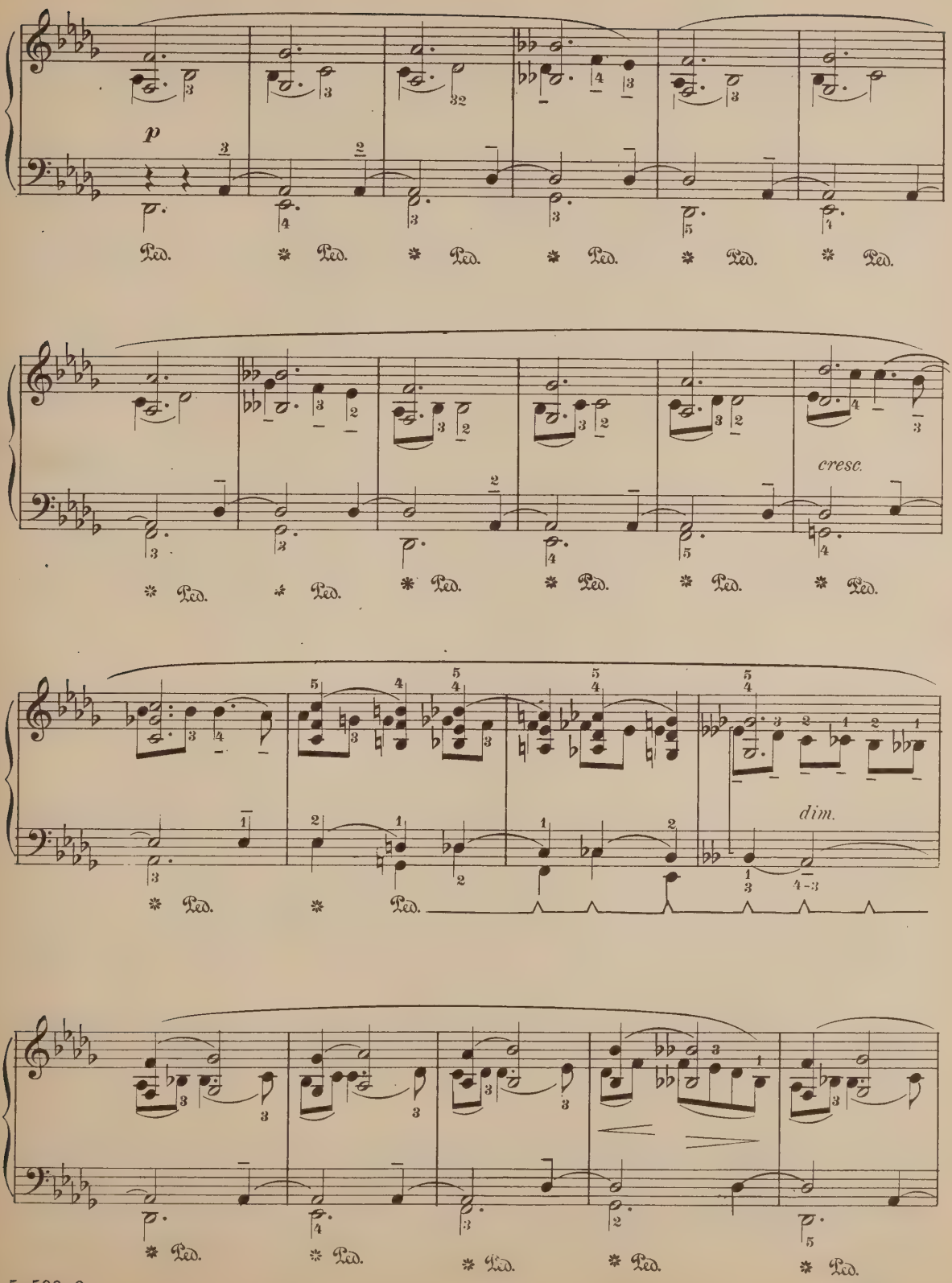
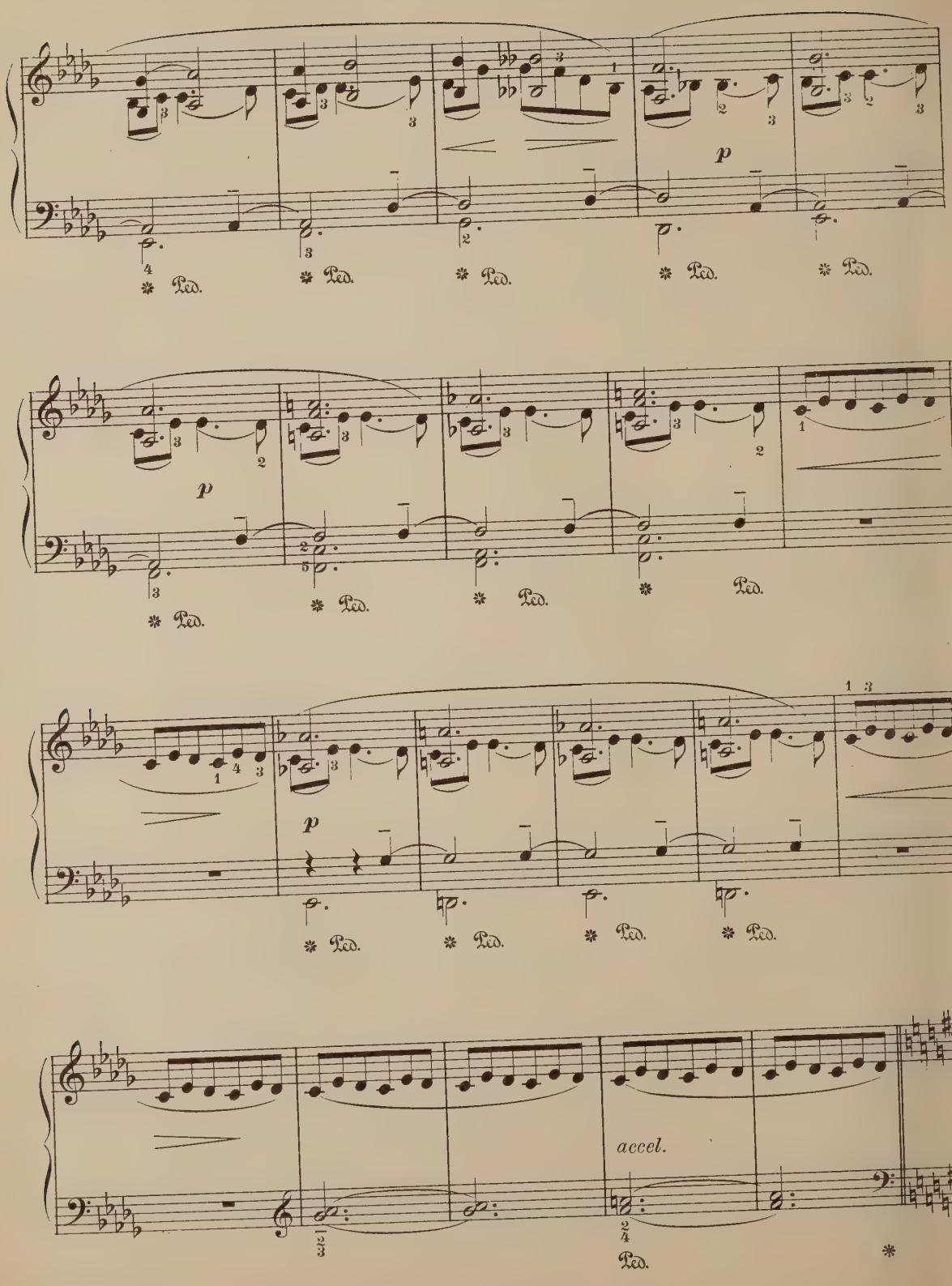

f
accel.
dim.
con allegria.
p
accel.
Ped.

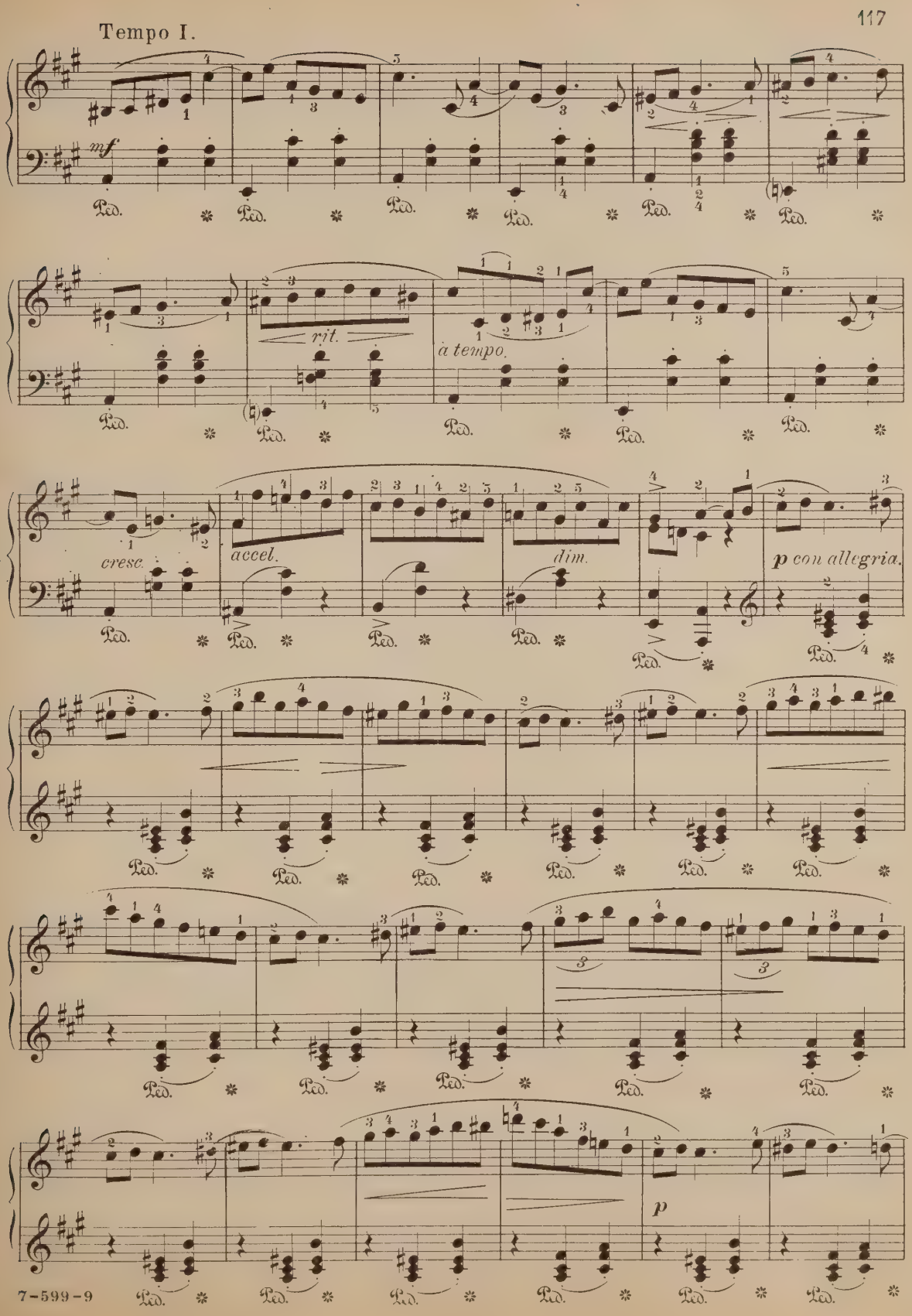

con moto
mf
cresc. ed accel.

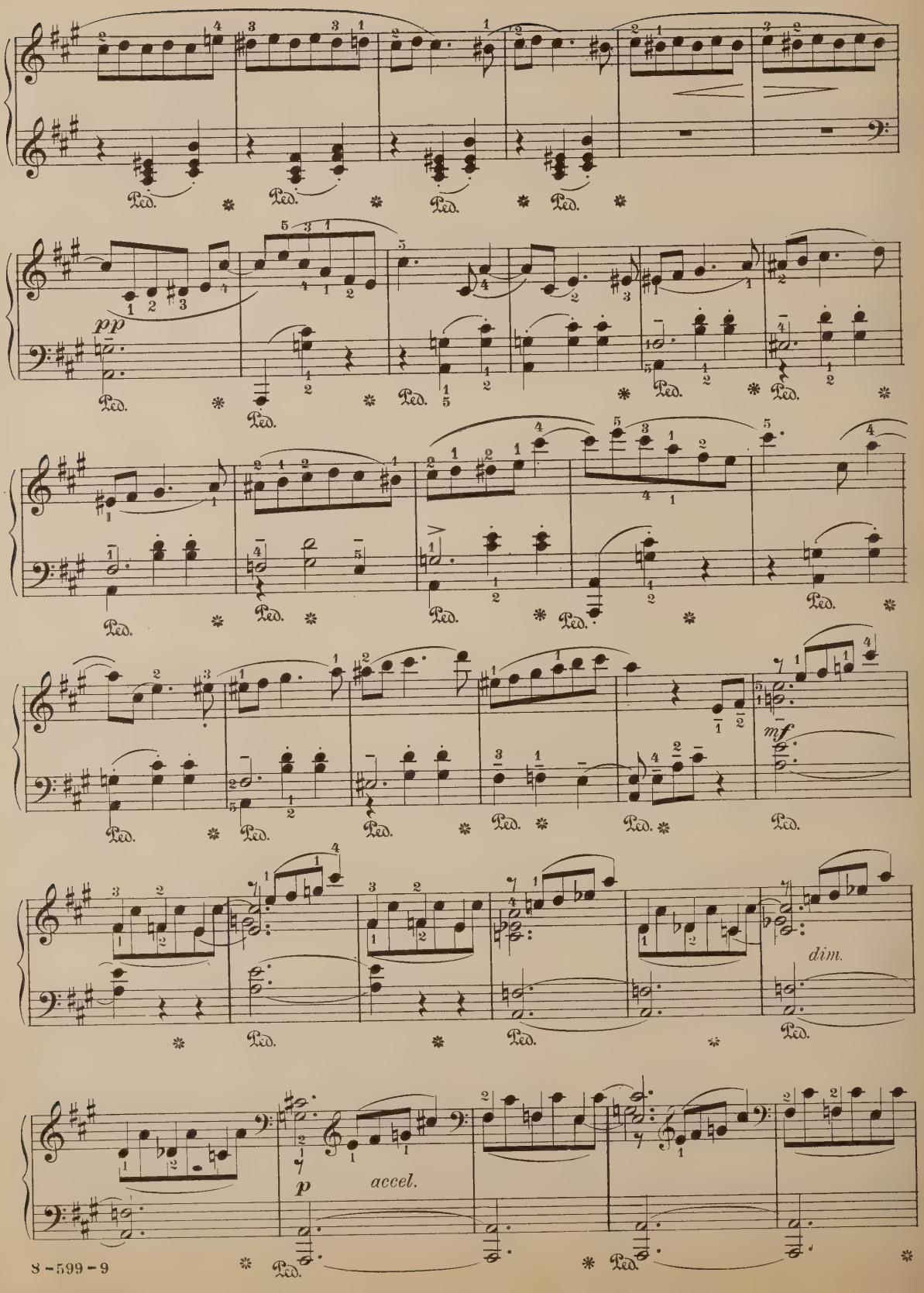

ff
Presto
r. h.
l. h.
ff
dim.
ritard.

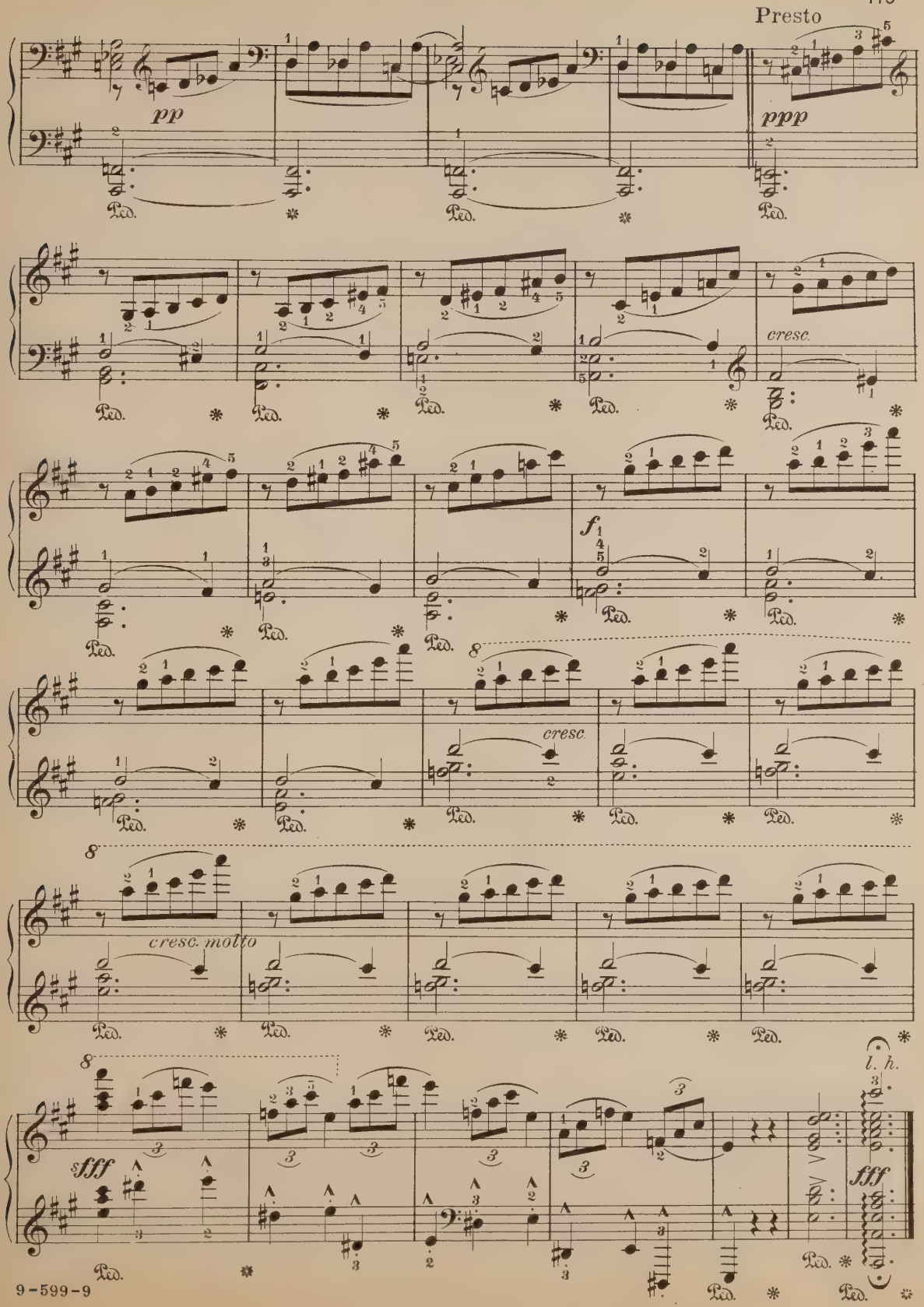
Allegro moderato




p
Ped.
accel.


Tempo I.
mf
rit.
à tempo.
cresc.
accel.
dim.
p con allegria.
p
Ped.

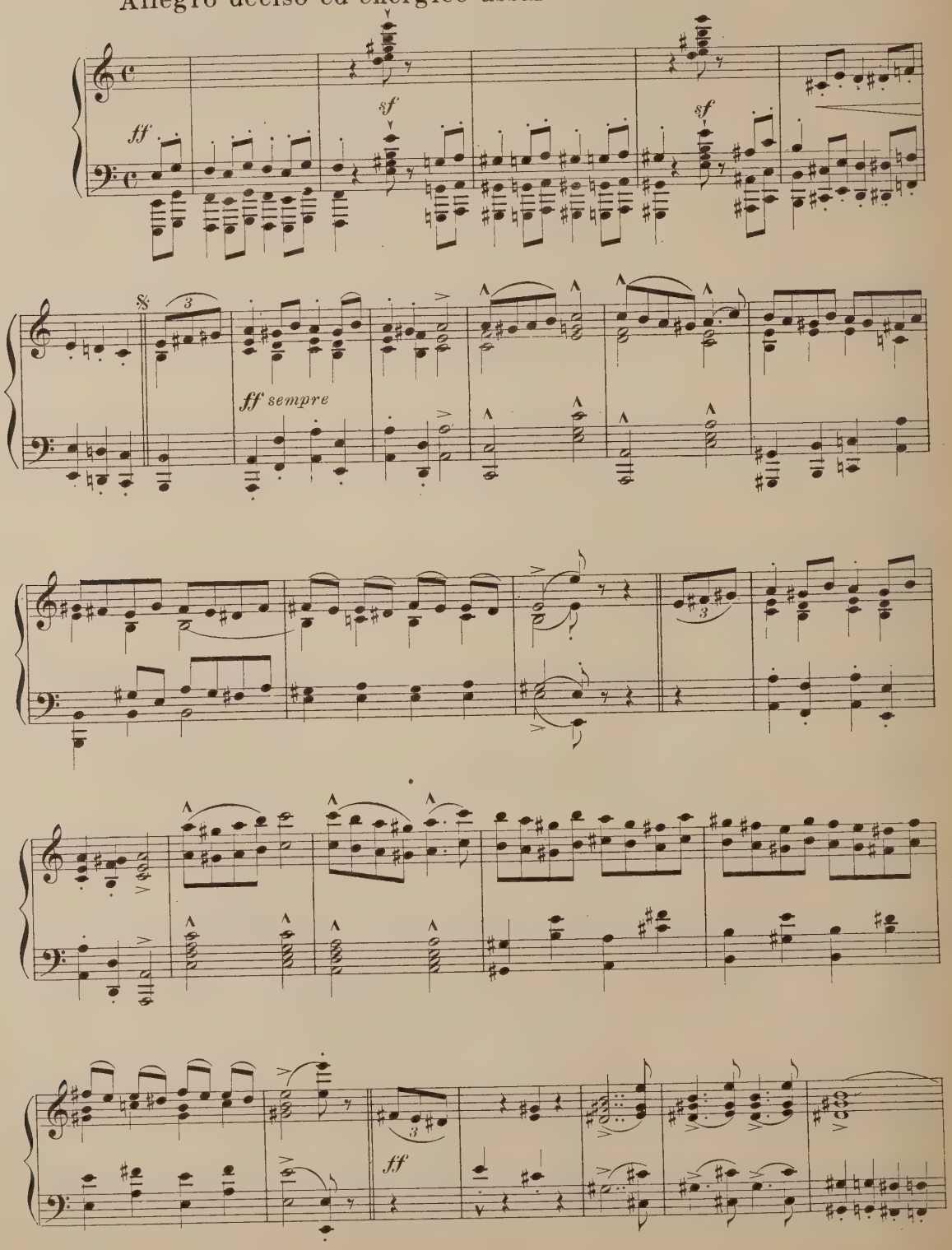

pp
mf
dim.
p
accel.

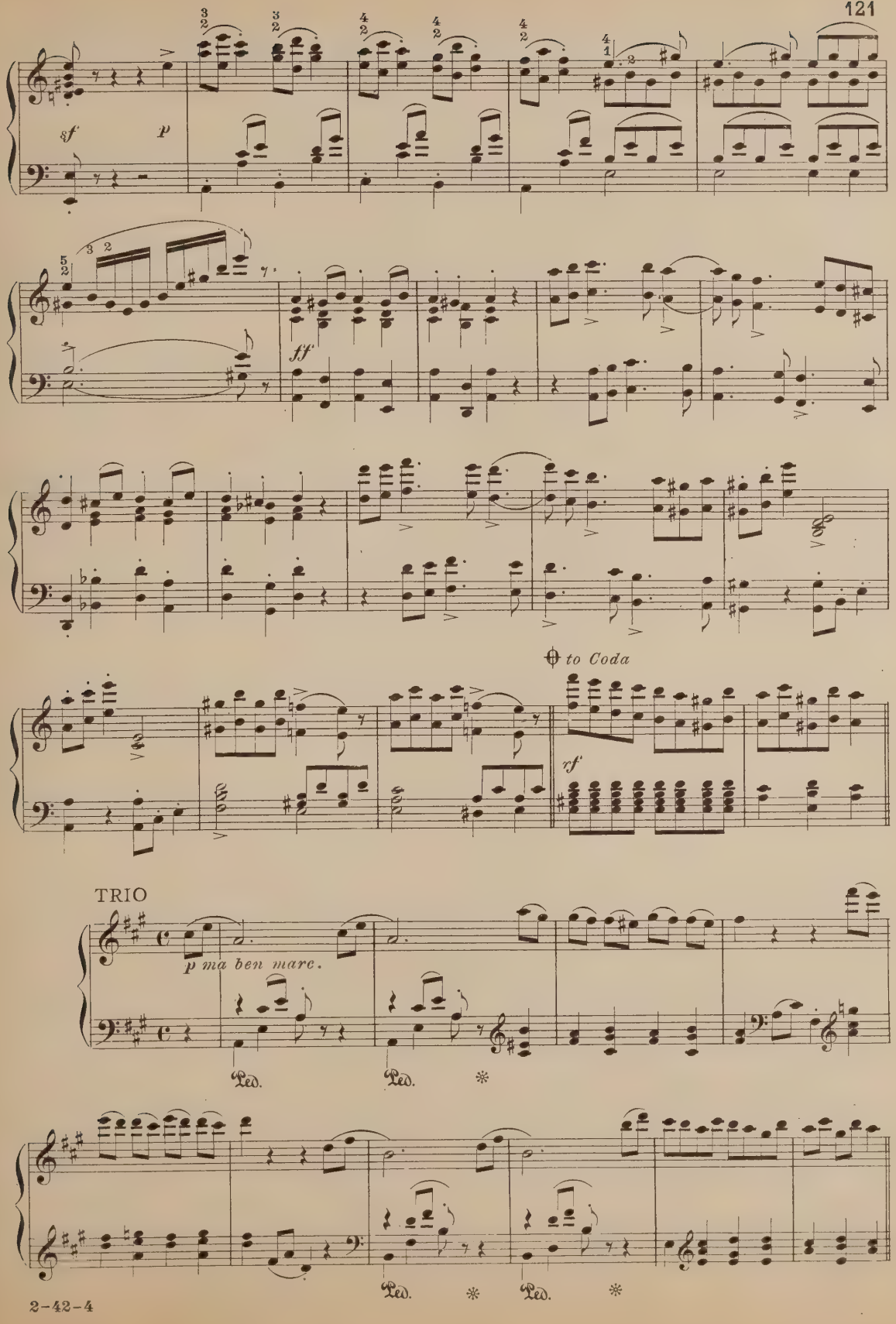

Presto
pp
ppp
cresc.
f
cresc.
cresc. molto
sfff
fff
l. h.
Ped.

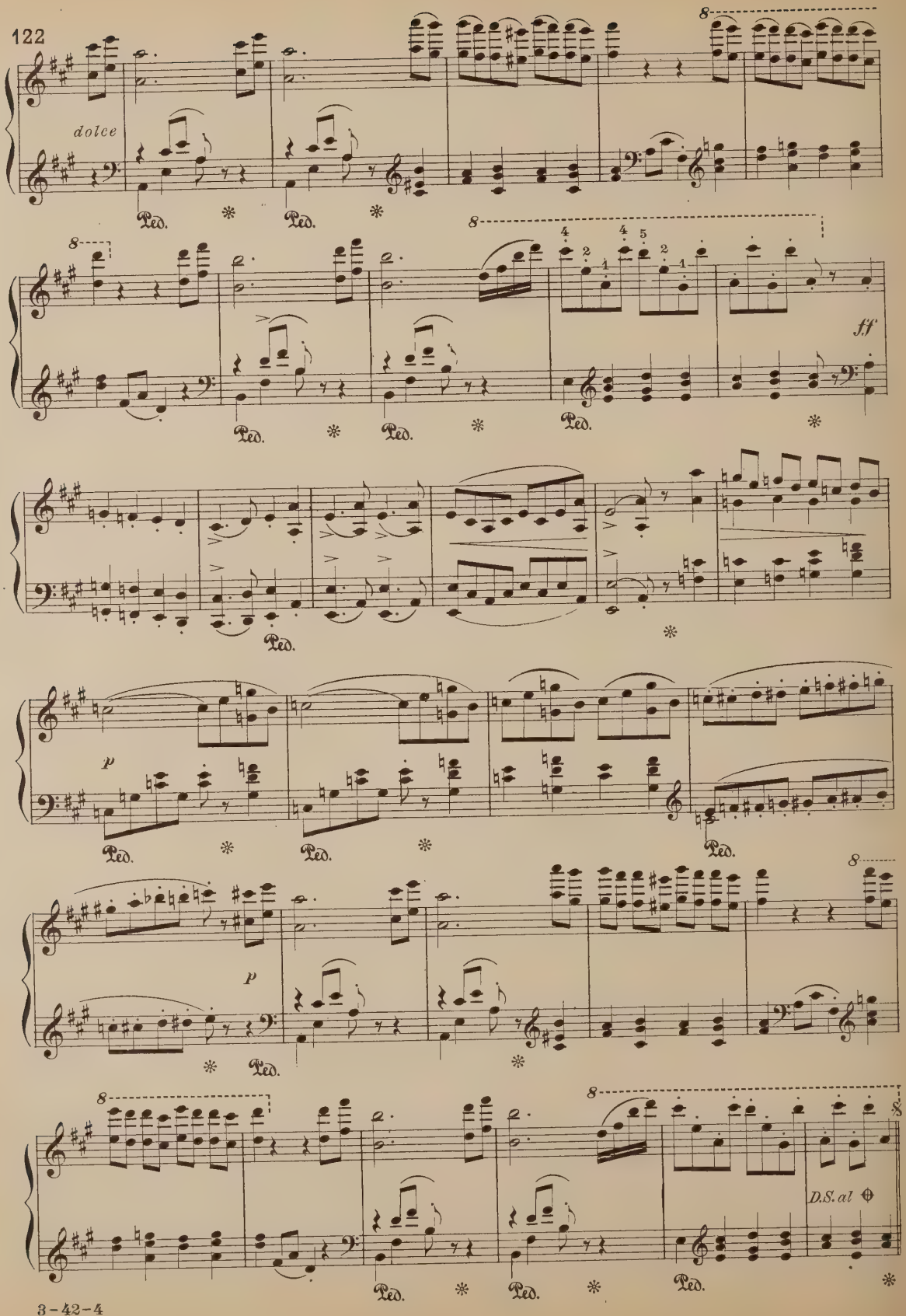
RÁKÓCZY MARCH

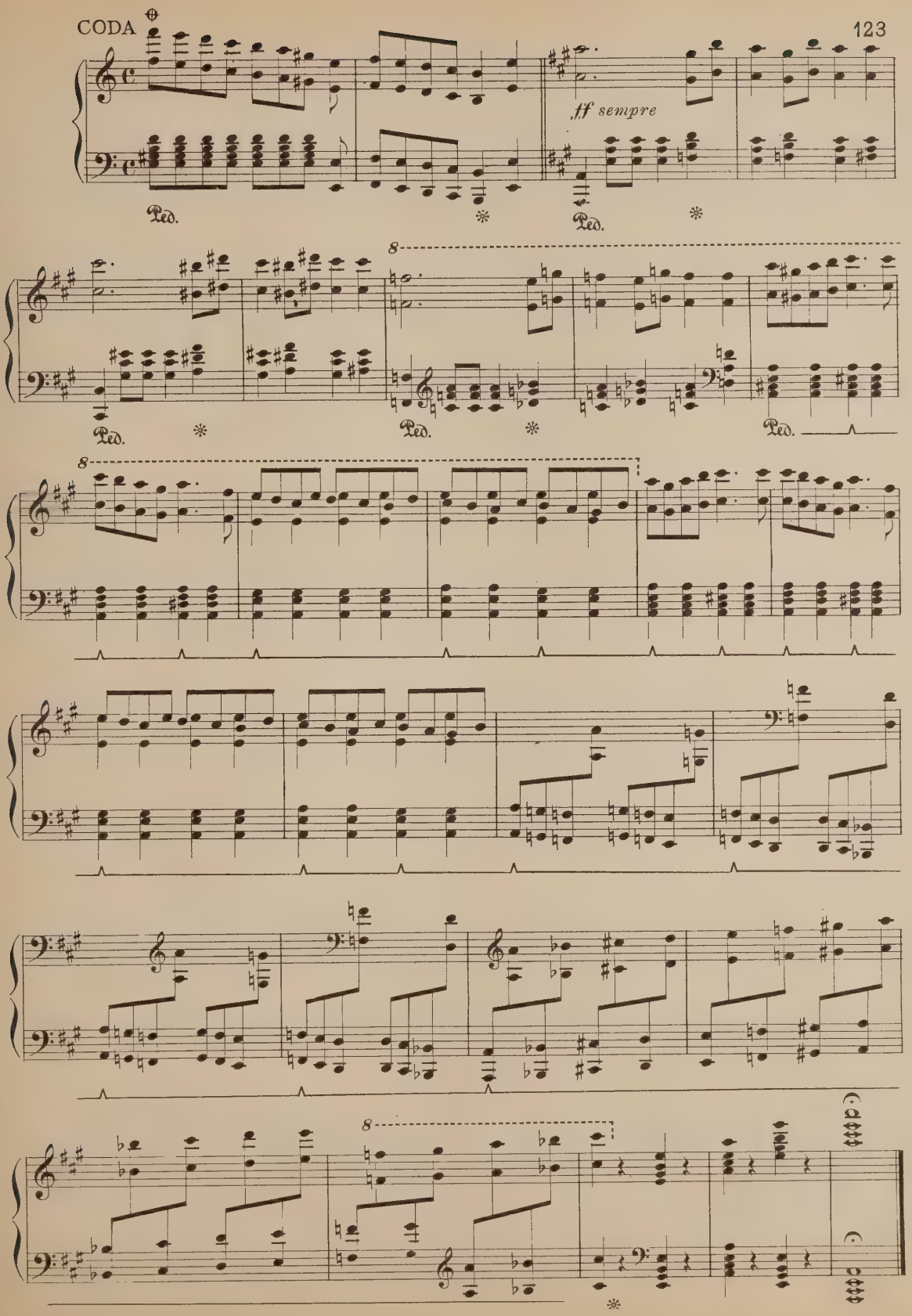
F. LISZT

Allegro deciso ed energico assai




sf
p
ff
to Coda
rf
TRIO
p ma ben marc.
Ped.
Ped.
Ped.
Ped.


dolce
Ped.
ff
p
D.S. al


CODA
ff sempre
Ped.
8

BARCAROLE

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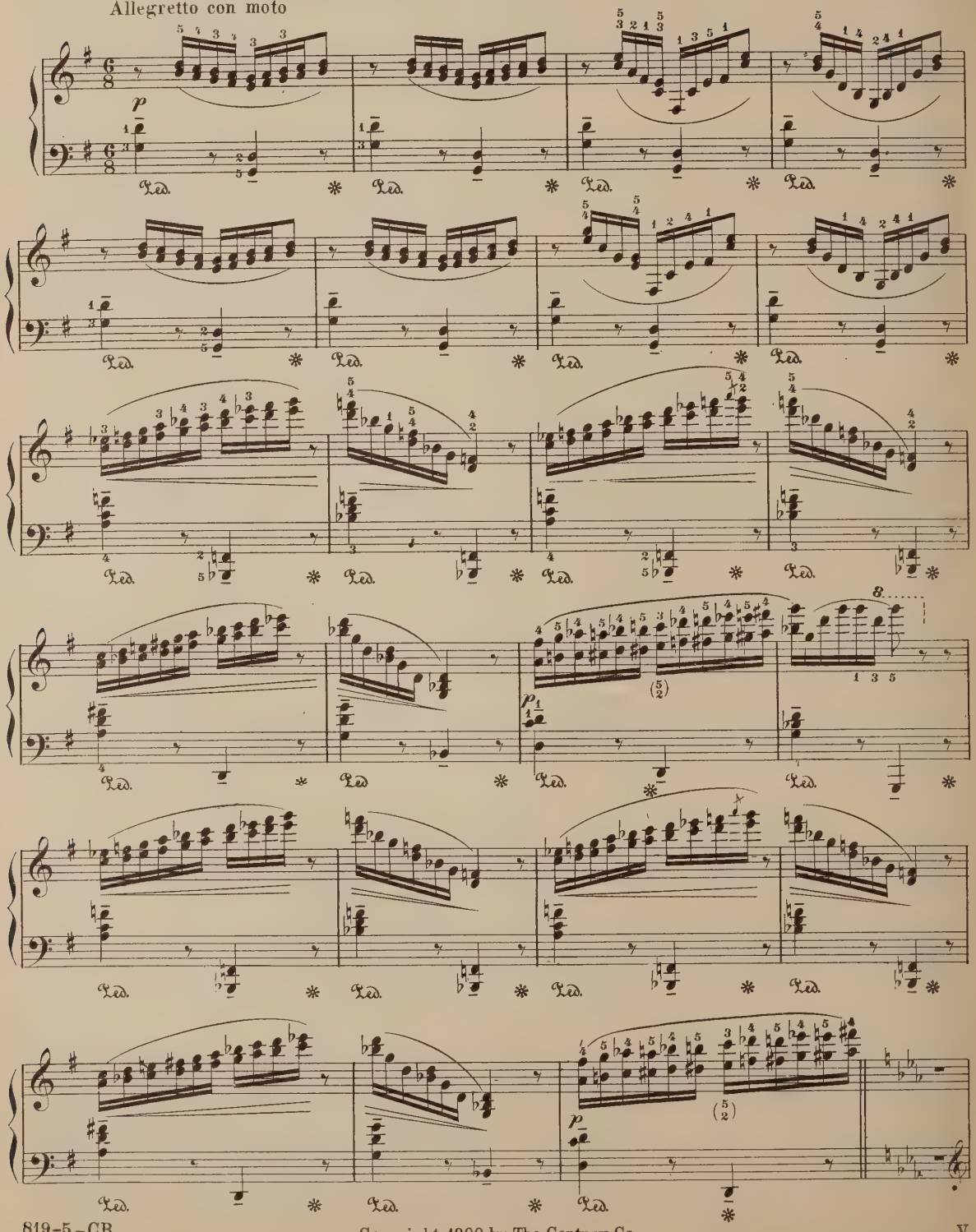
G MAJOR, No IV

RUBINSTEIN

Allegretto con moto



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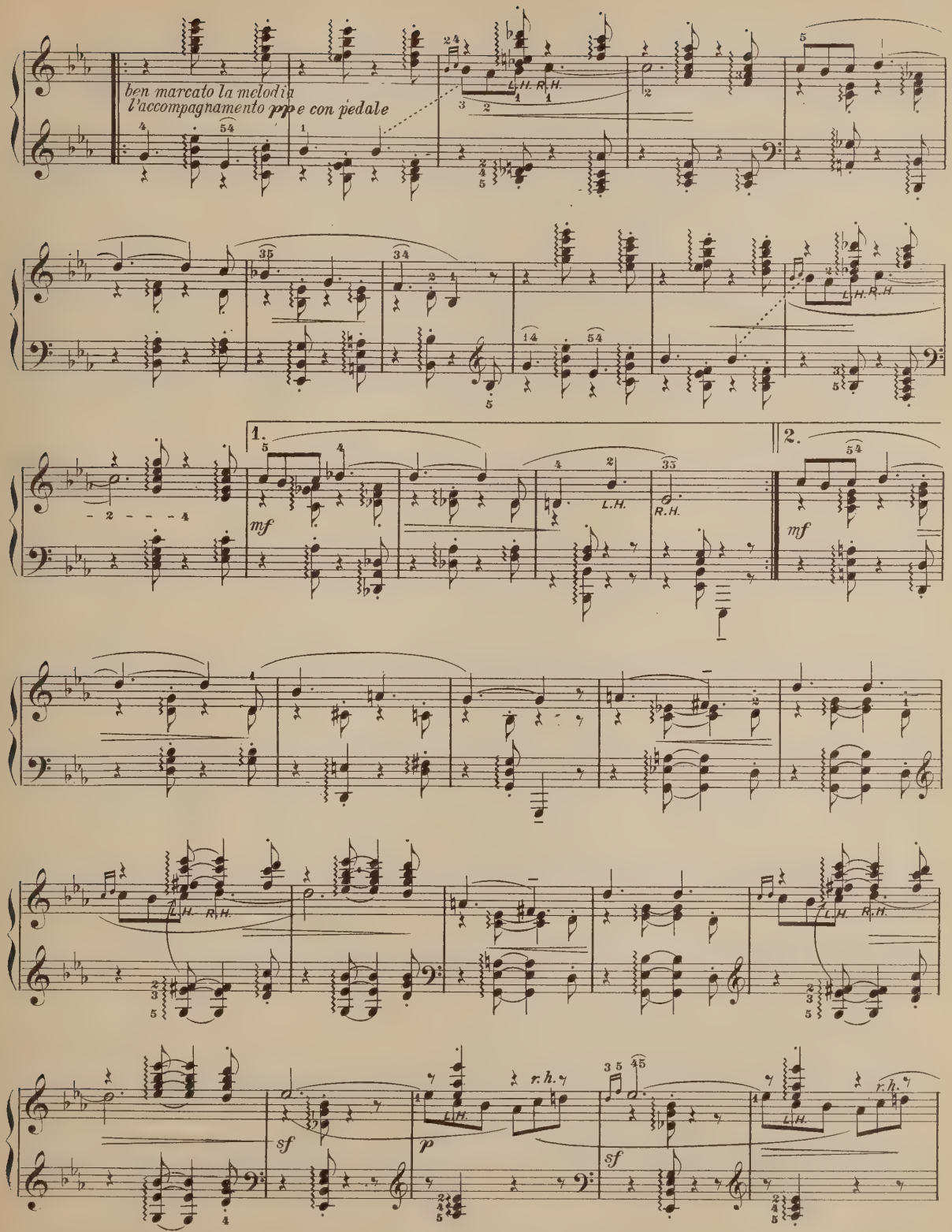
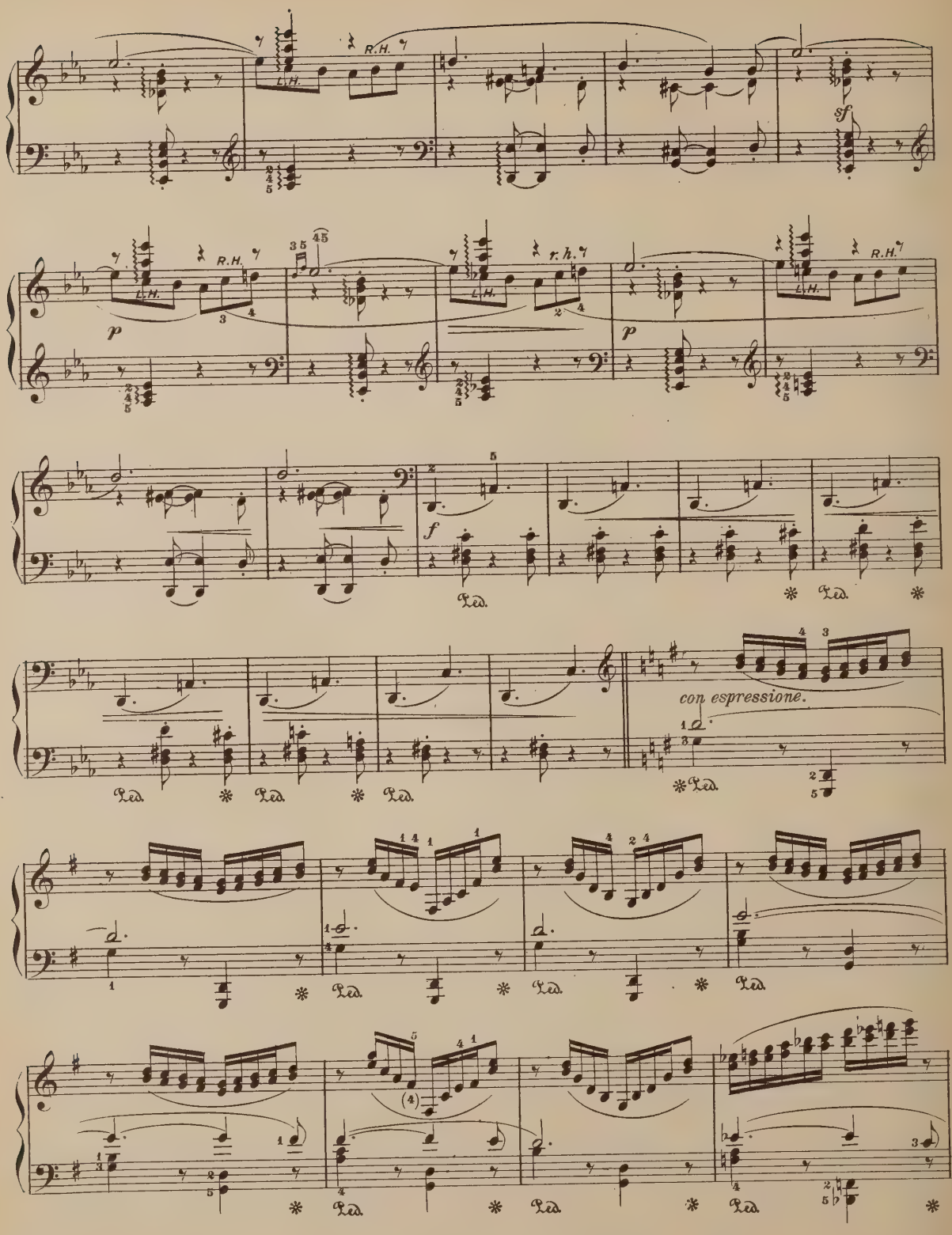
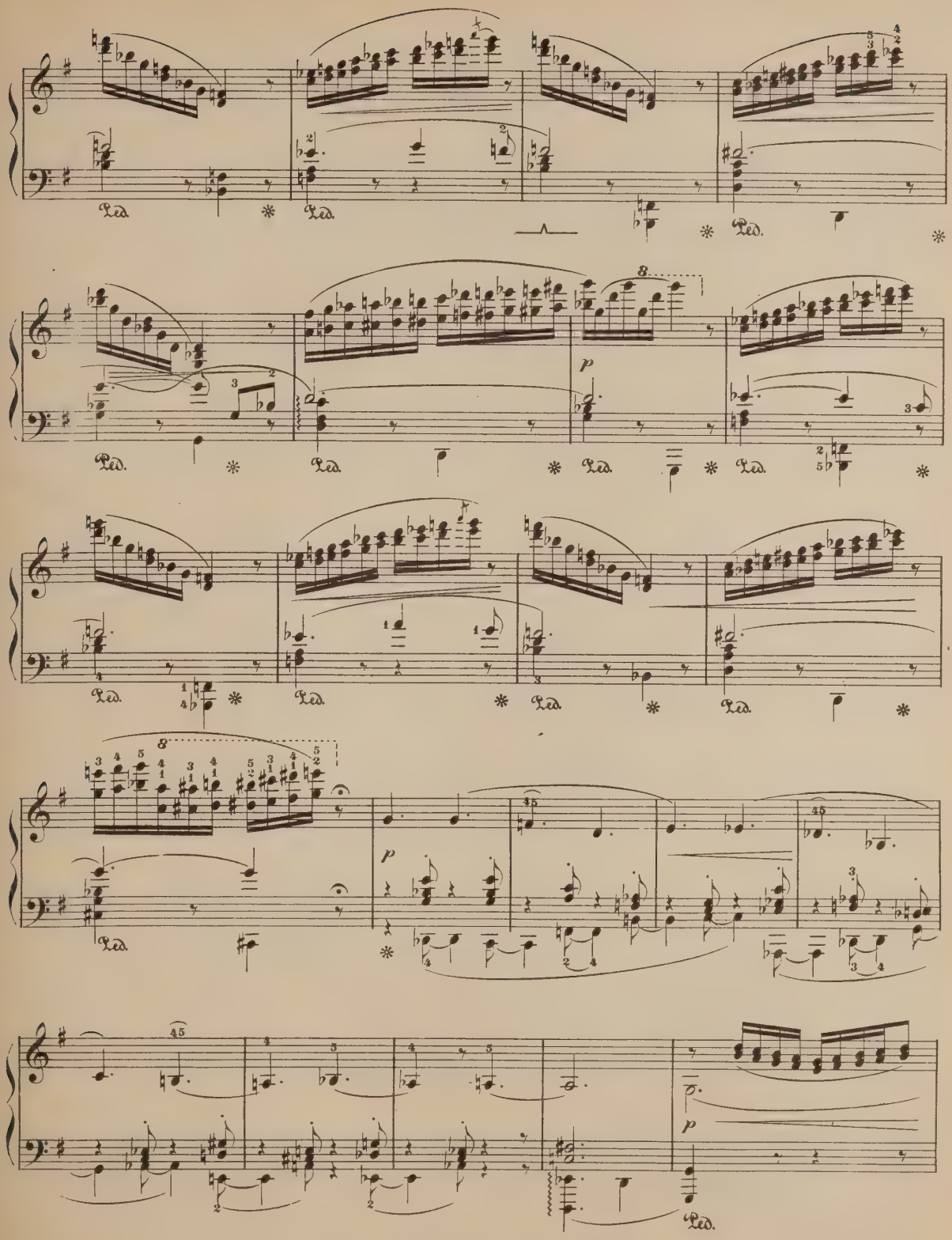
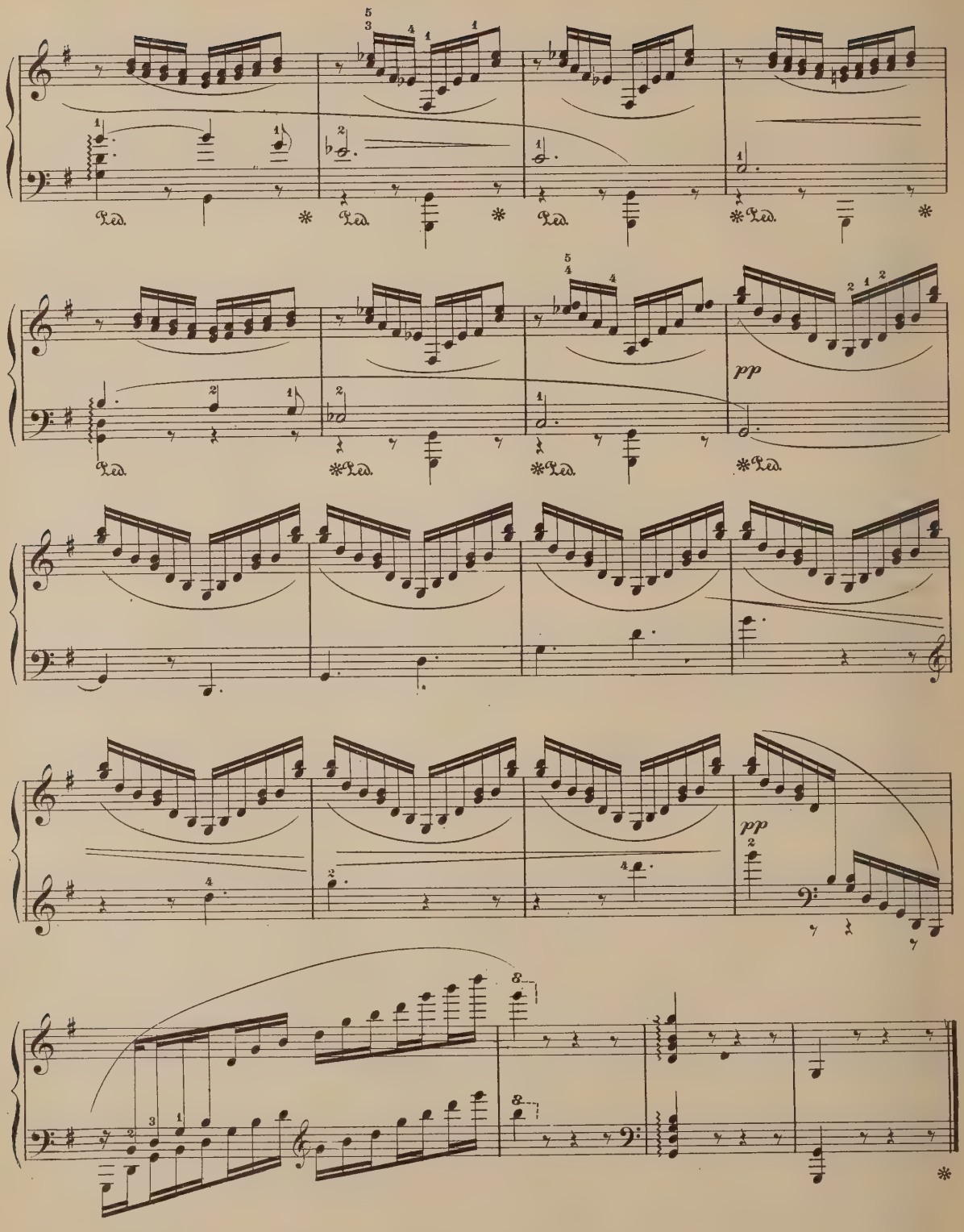

ben marcato la melodia
l'accompagnamento pp e con pedale
L.H. R.H.
1.
2.
mf
L.H.
R.H.
mf
L.H. R.H.
L.H. R.H.
sf
p
r.h.
L.H.
sf
r.h.
L.H.


R.H.
L.H.
sf
p
r.h.
f
Ped.
con espressione.


Ped.
8
p


Ped.
pp
pp

ON WINGS OF SONG

AUF FLÜGELN DES GESANGES

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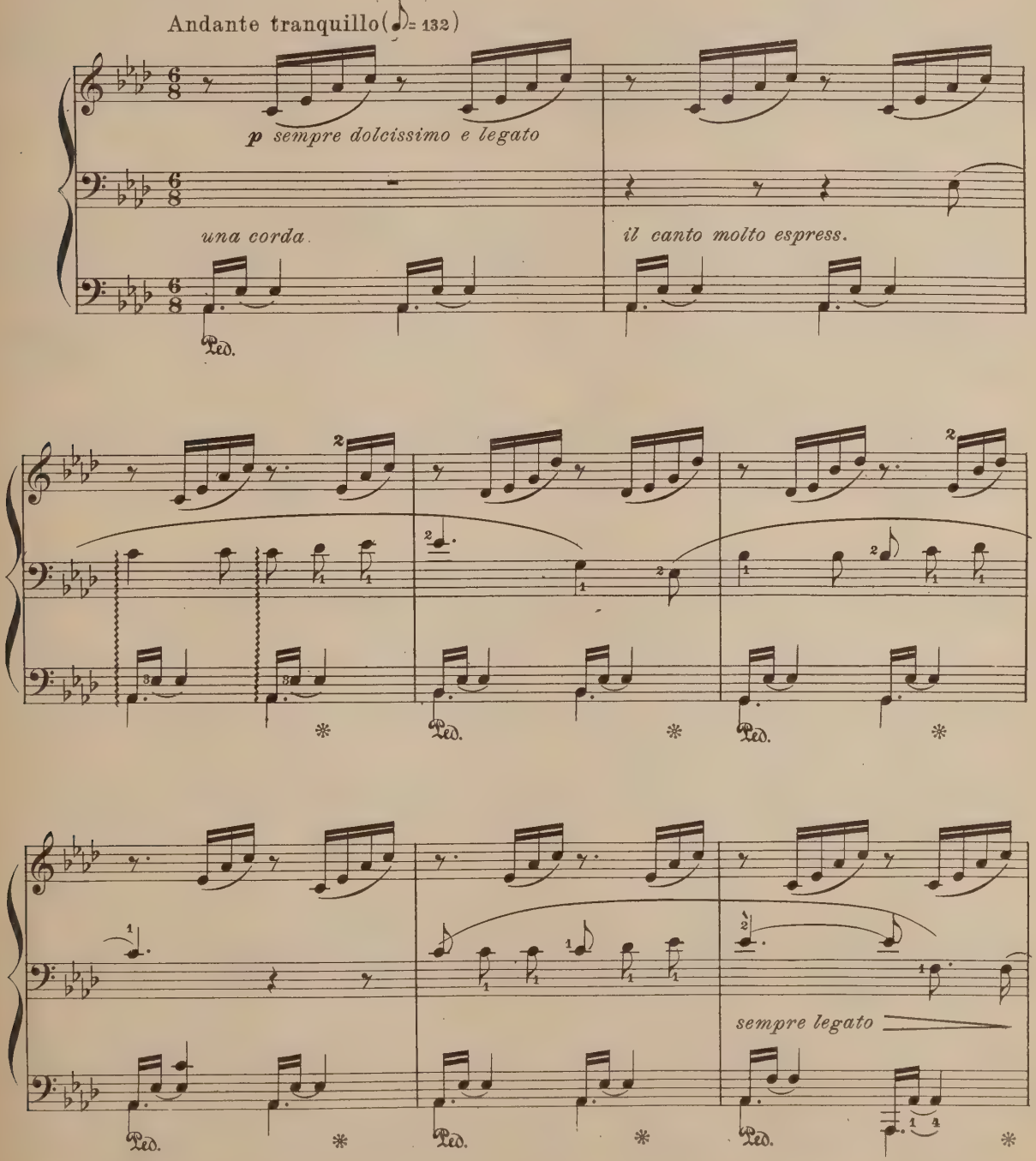
MENDELSSOHN-LISZT



939-6-CB

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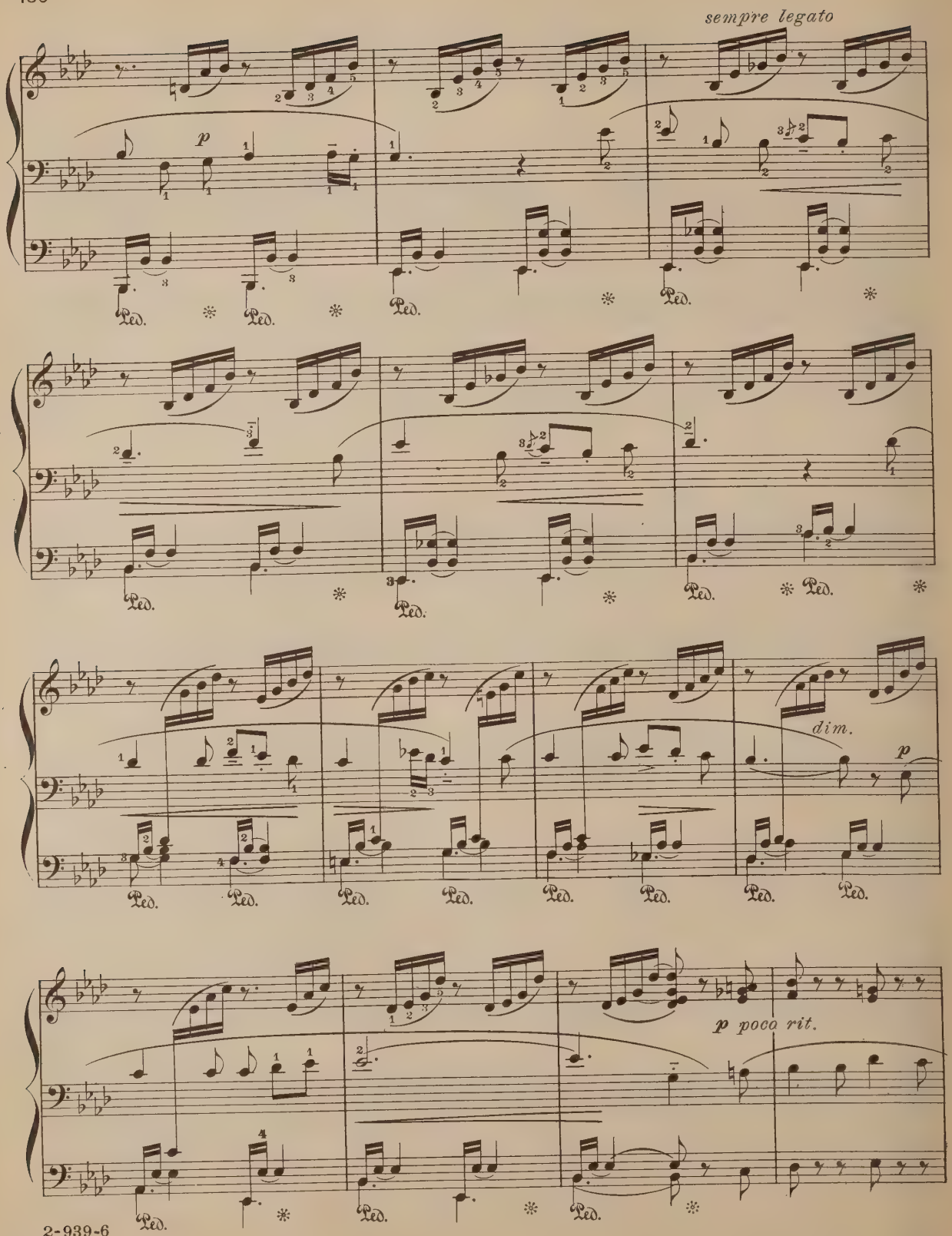
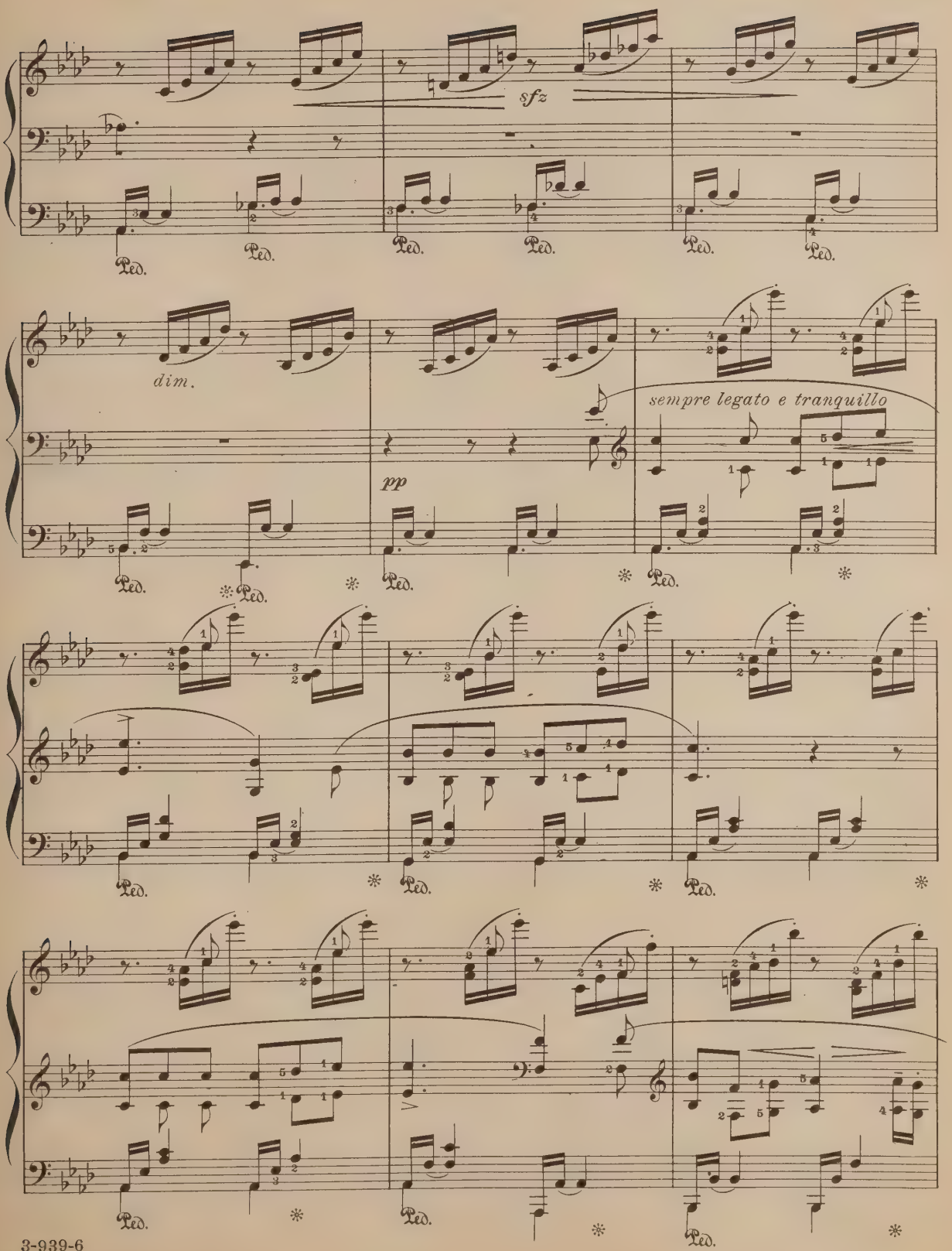
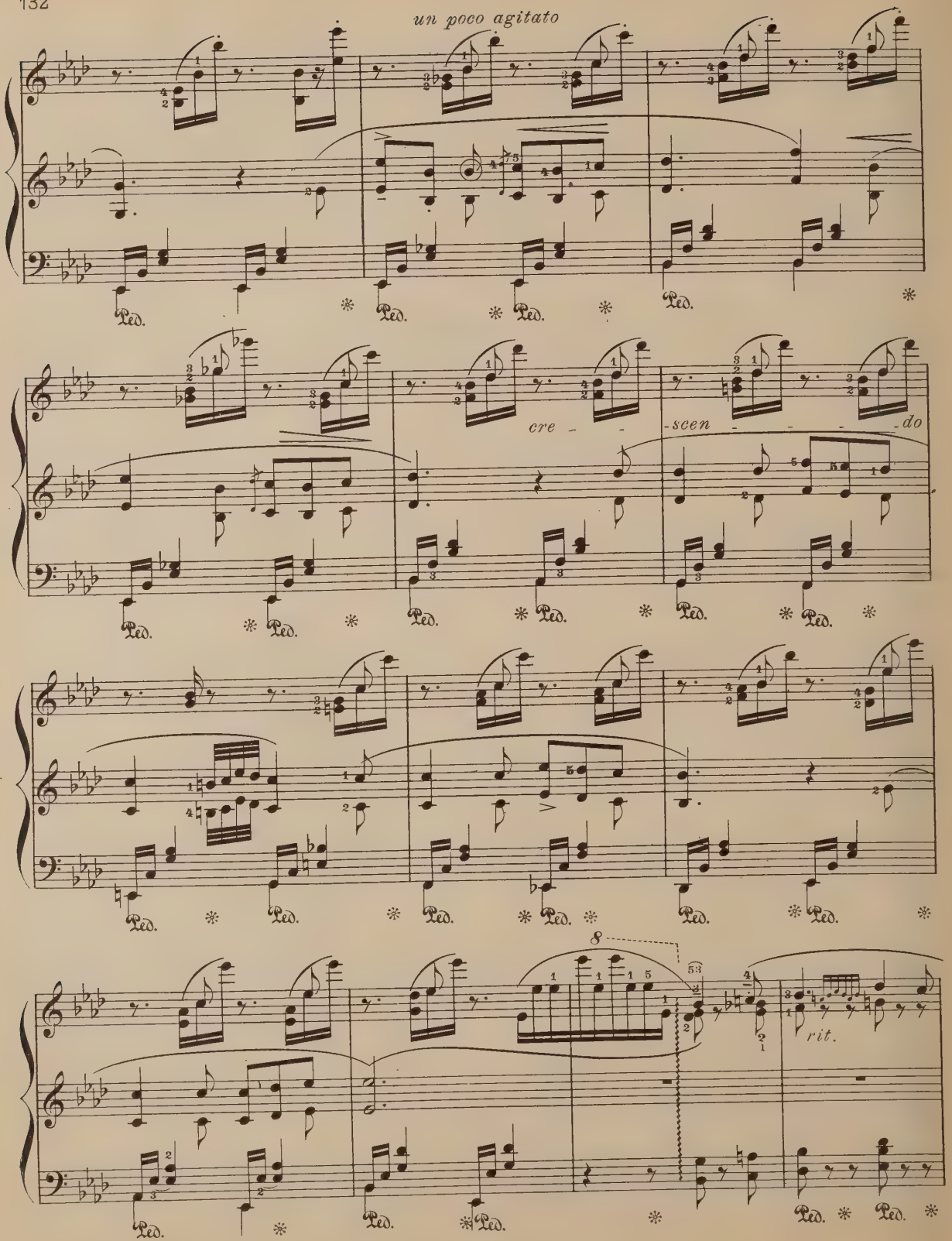
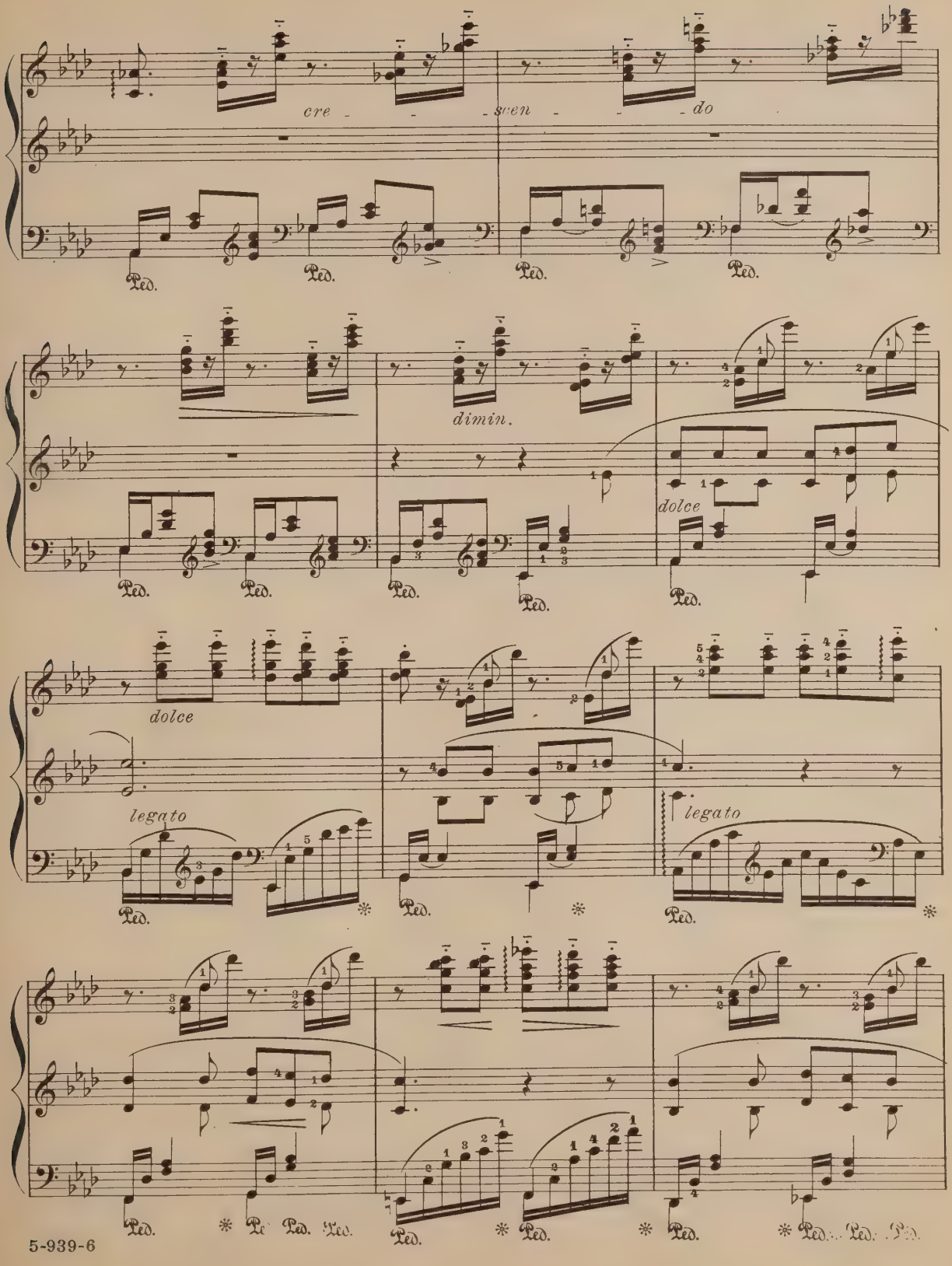
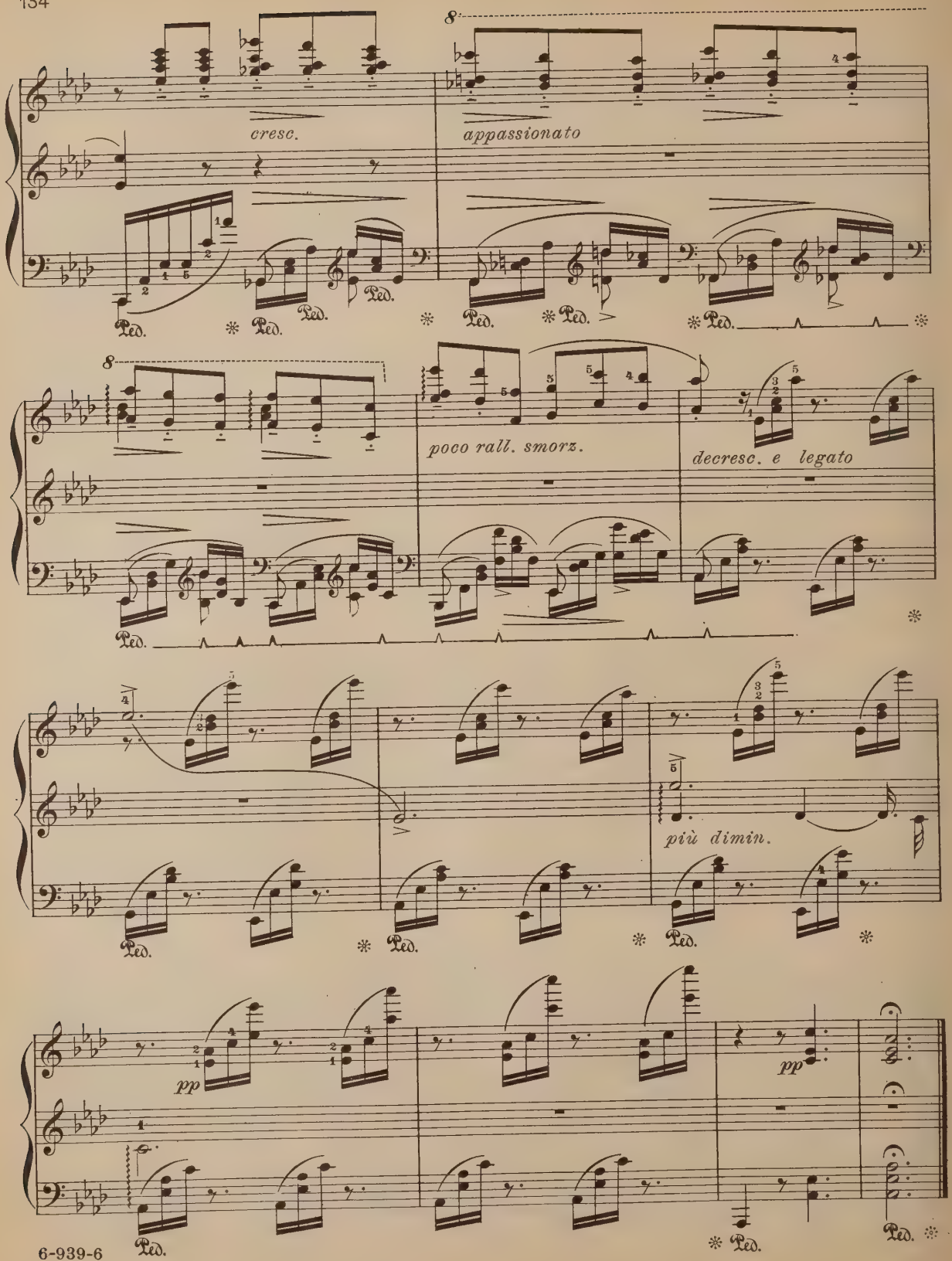

sempre legato
p
Ped.
dim.
p
p poco rit.


sfz
dim.
pp
sempre legato e tranquillo
Ped.


un poco agitato
cre - scen - do
8
rit.


cre - - - scen - - - do
Ped.
dimin.
dolce
legato
5-939-6


cresc.
appassionato
poco rall. smorz.
decresc. e legato
più dimin.
pp
pp
Ped.

BERCEUSE.

DRAWN BY MAXFIELD PARRISH.

BERCEUSE

G-FLAT

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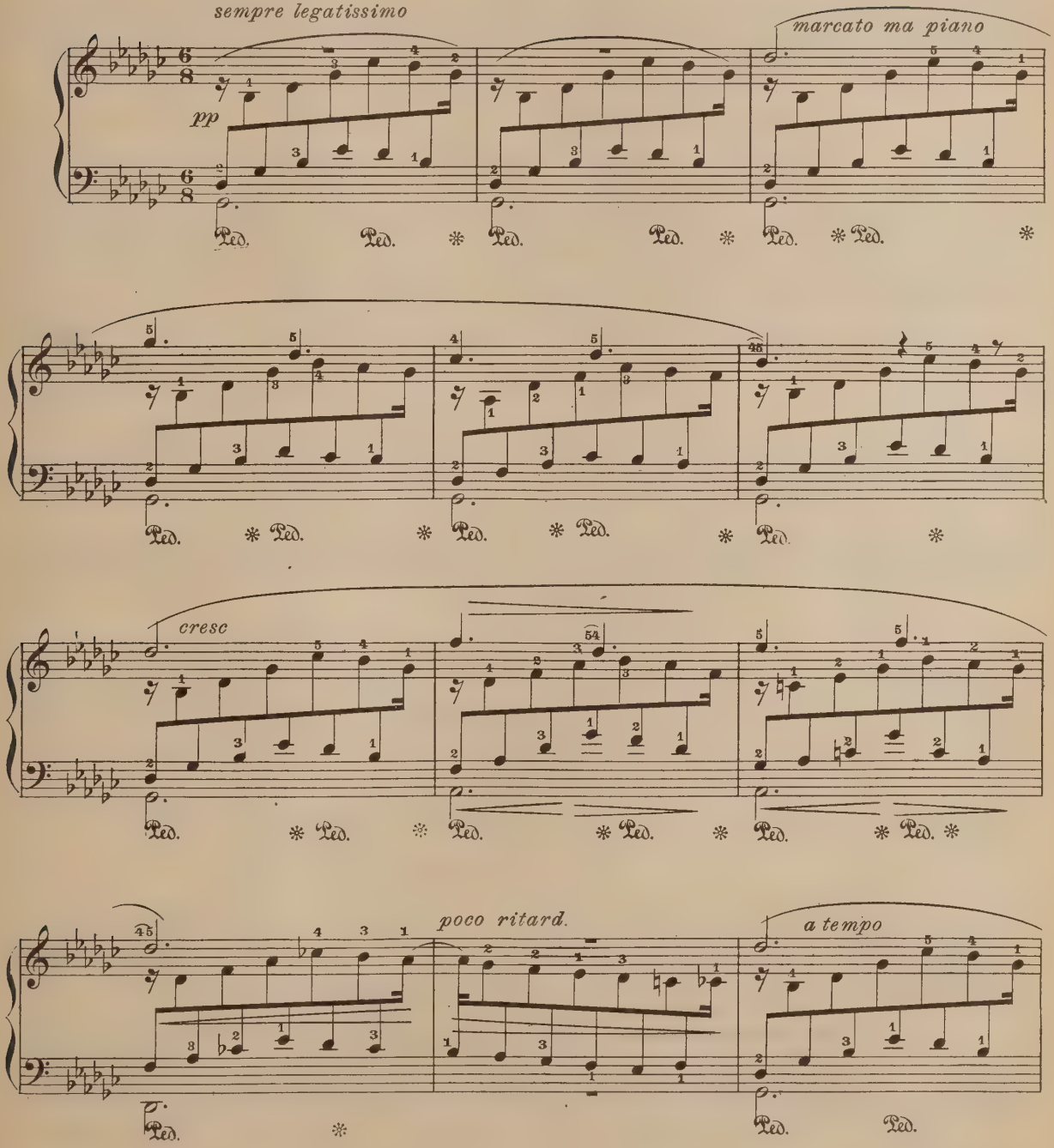
Andantino

A. HENSELT



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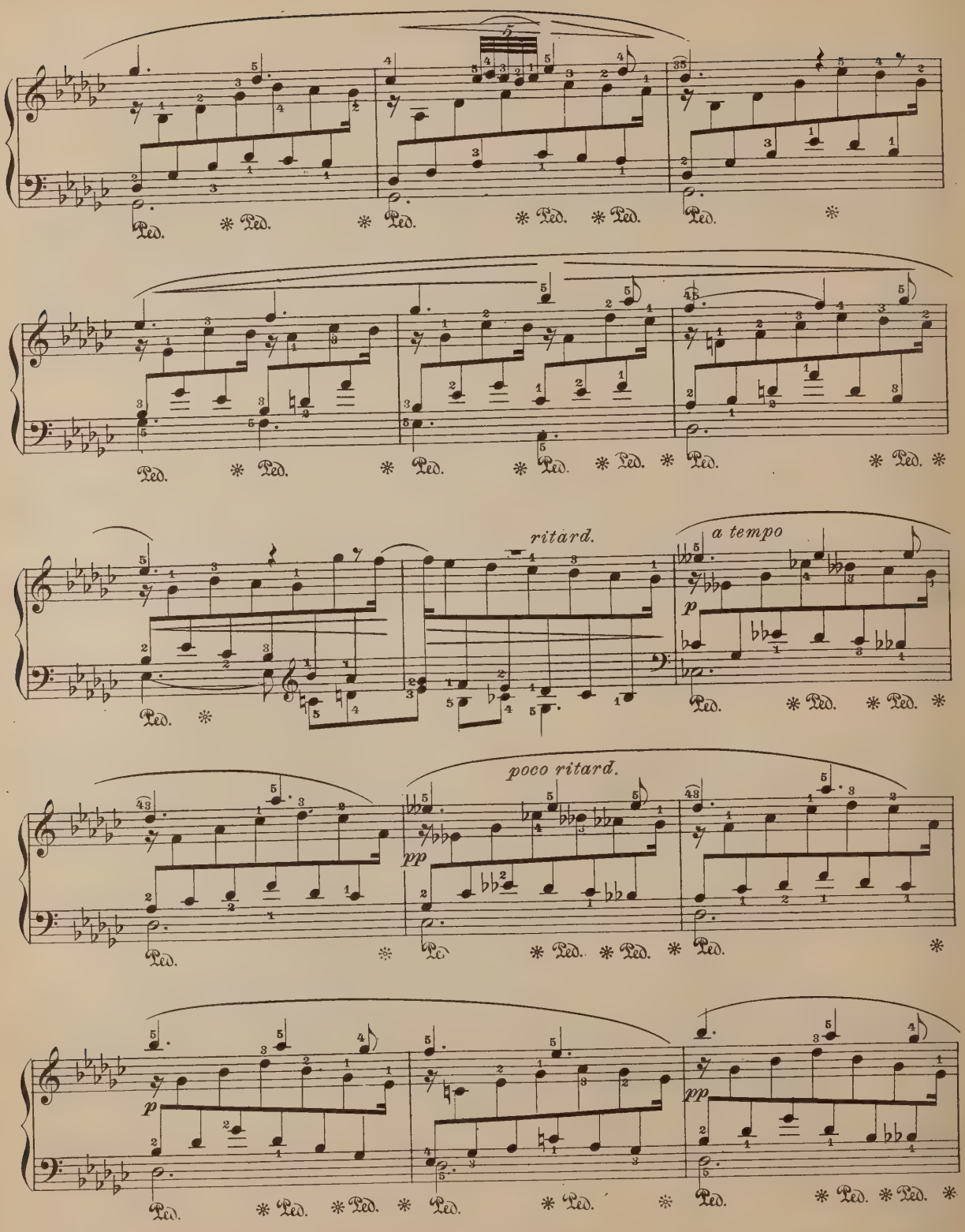
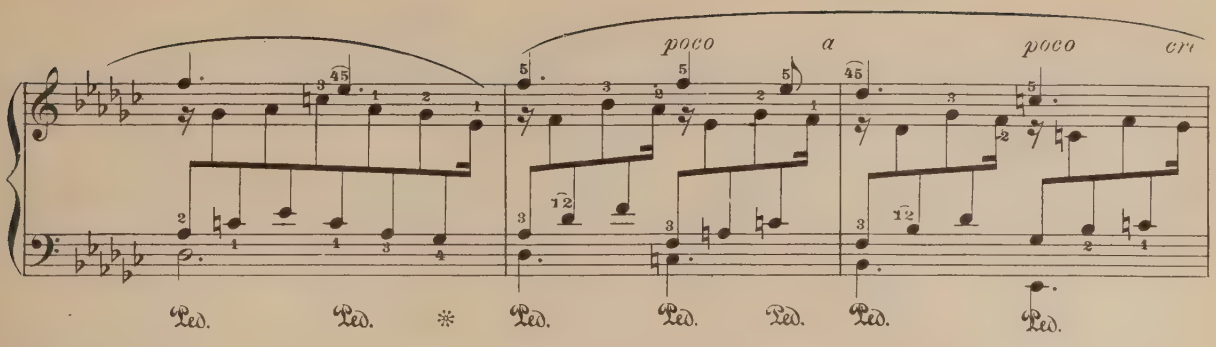
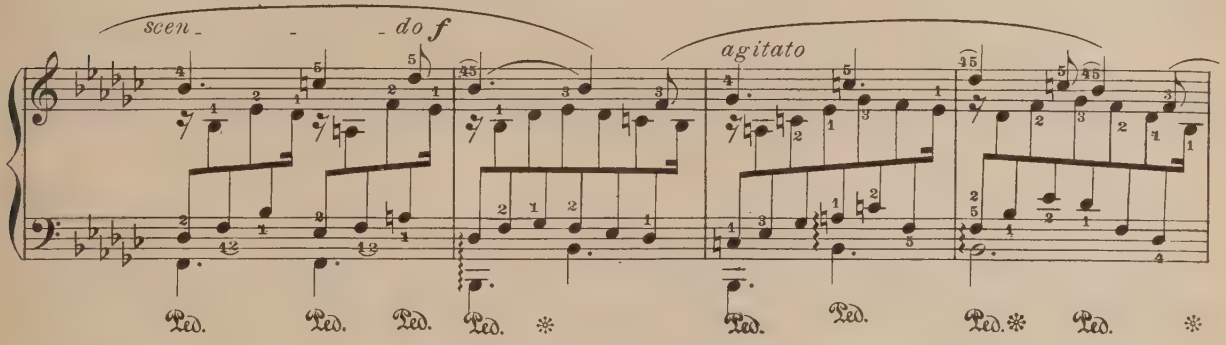
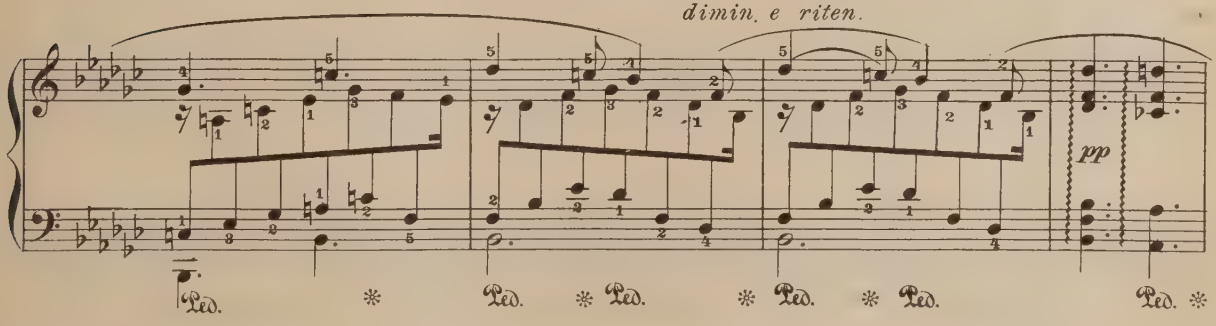
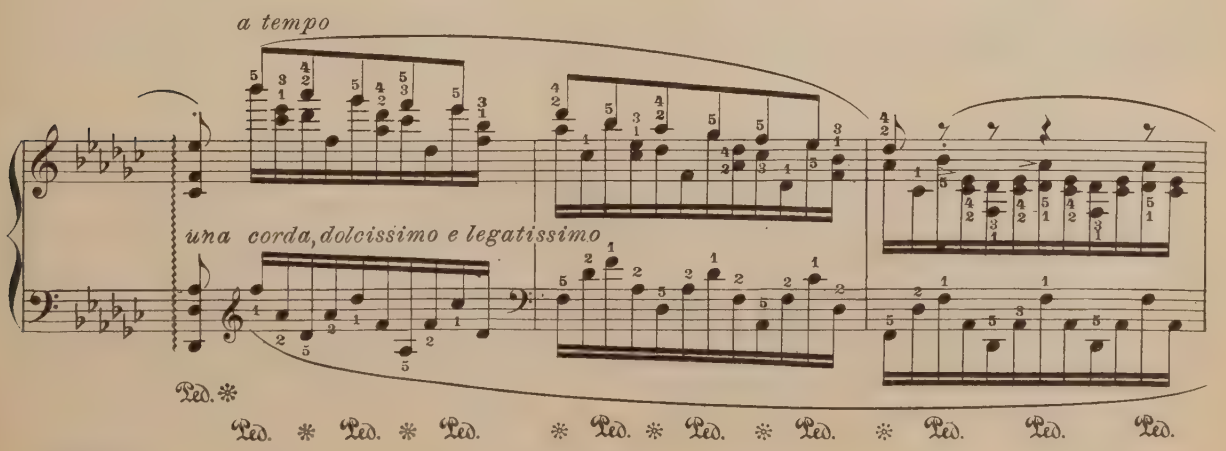
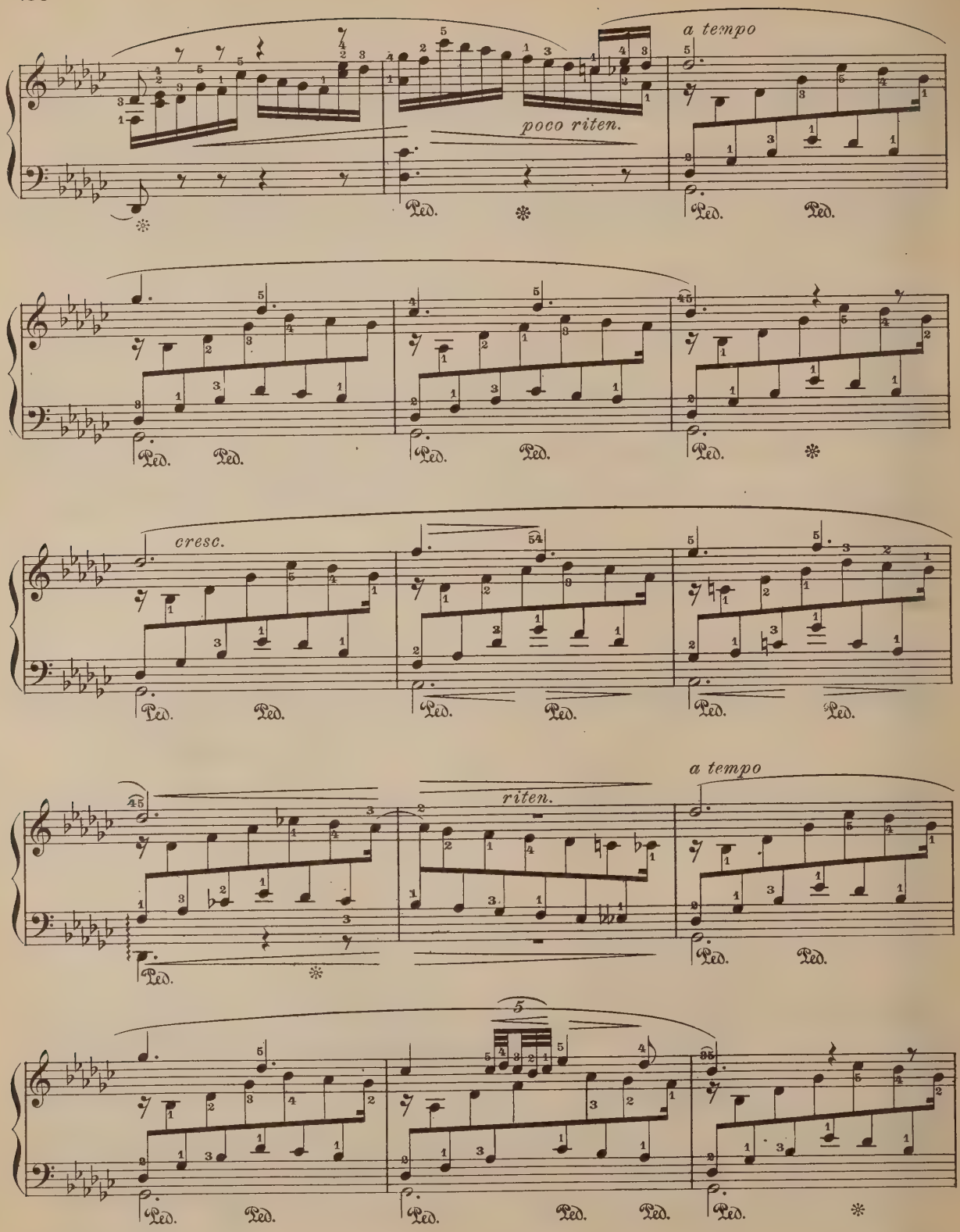

ritard.
a tempo
poco ritard.

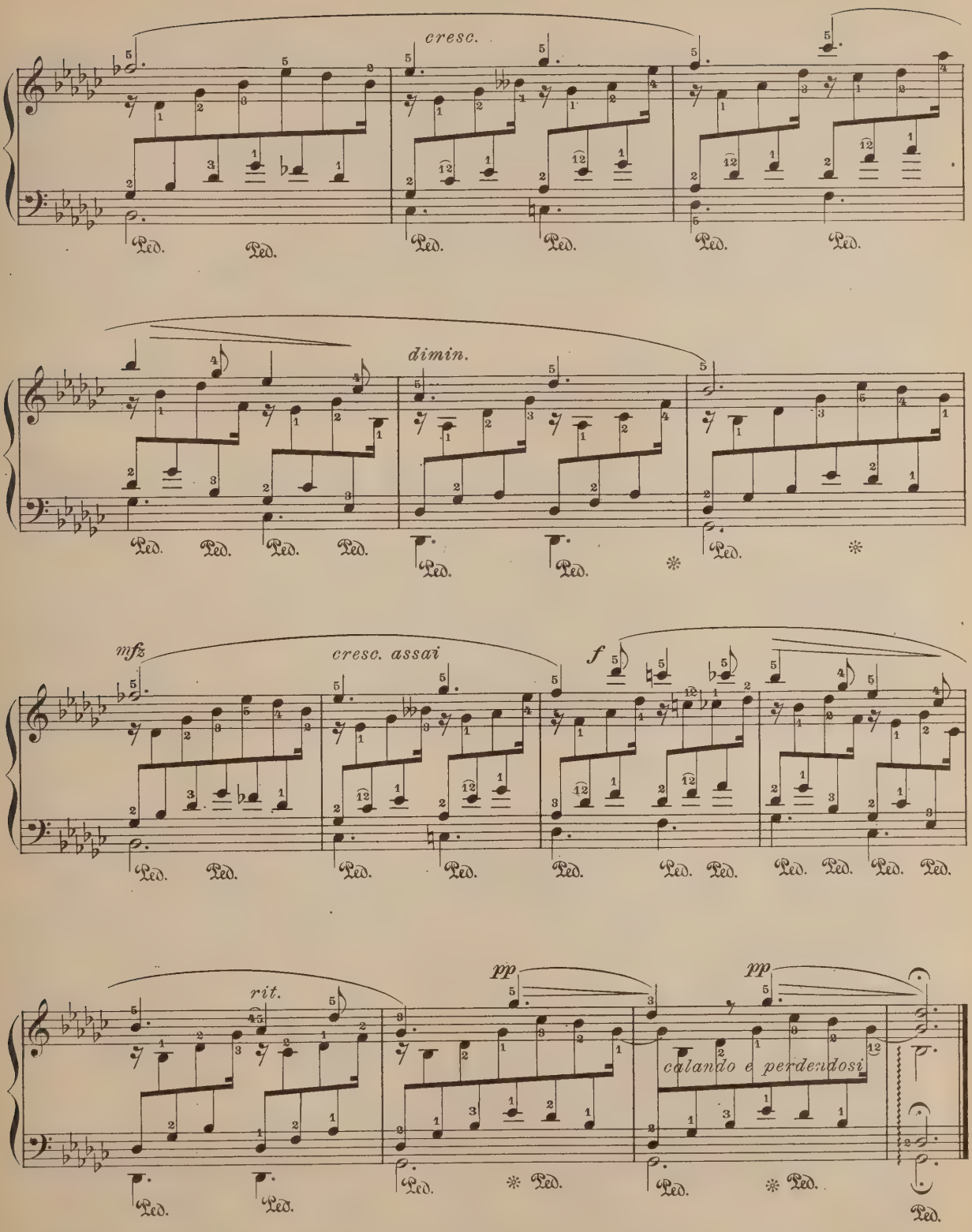

poco a poco cre
Ped.


scen - - - do f
agitato
Ped.


dimin. e riten.
pp
Ped.


a tempo
una corda, dolcissimo e legatissimo
Ped.

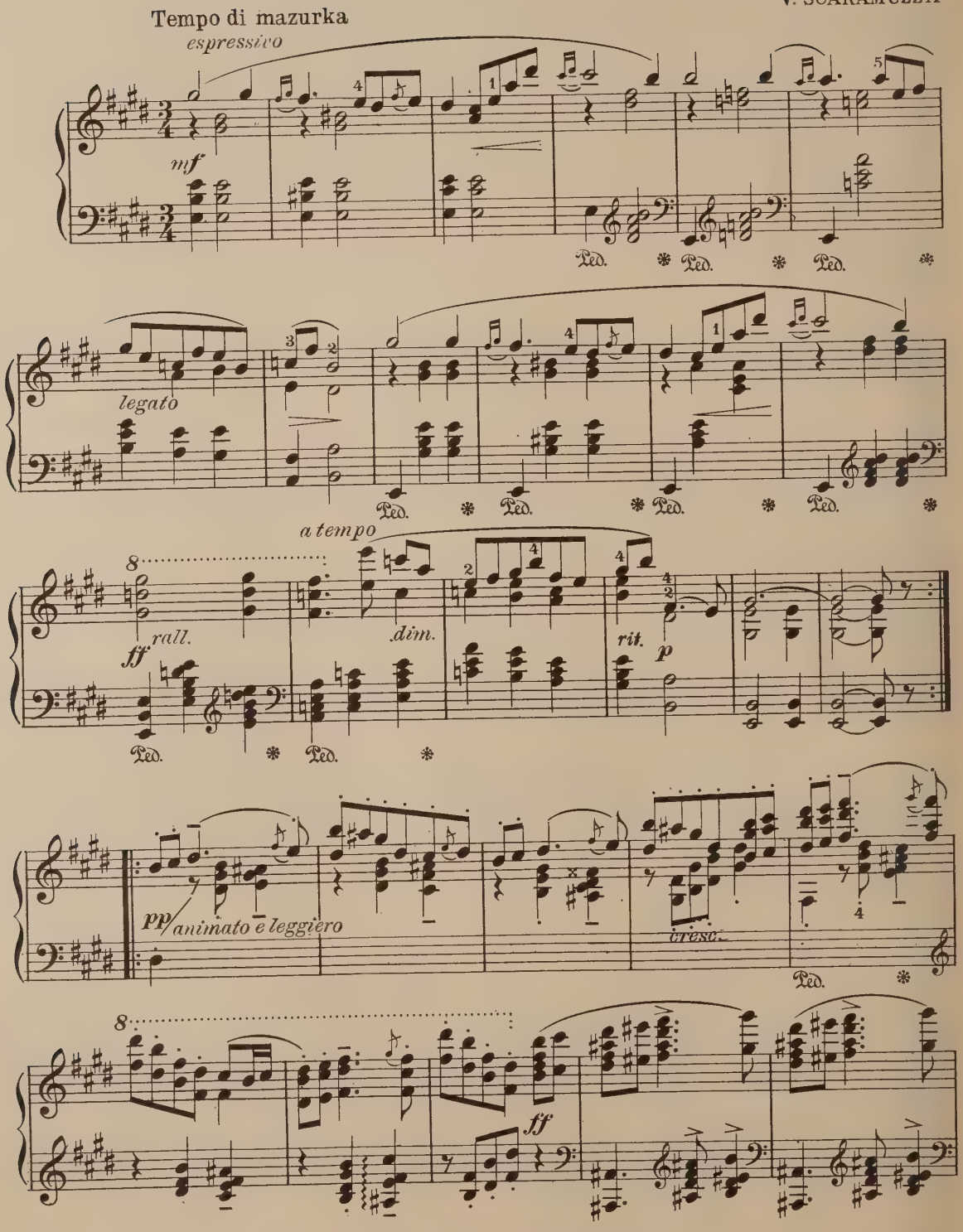

a tempo
poco riten.
Ped.
cresc.
riten.
a tempo


cresc.
dimin.
mfz
cresc. assai
f
rit.
pp
pp
calando e perdendosi
Ped.

MAZURKA

E MAJOR

V. SCARAMUZZA



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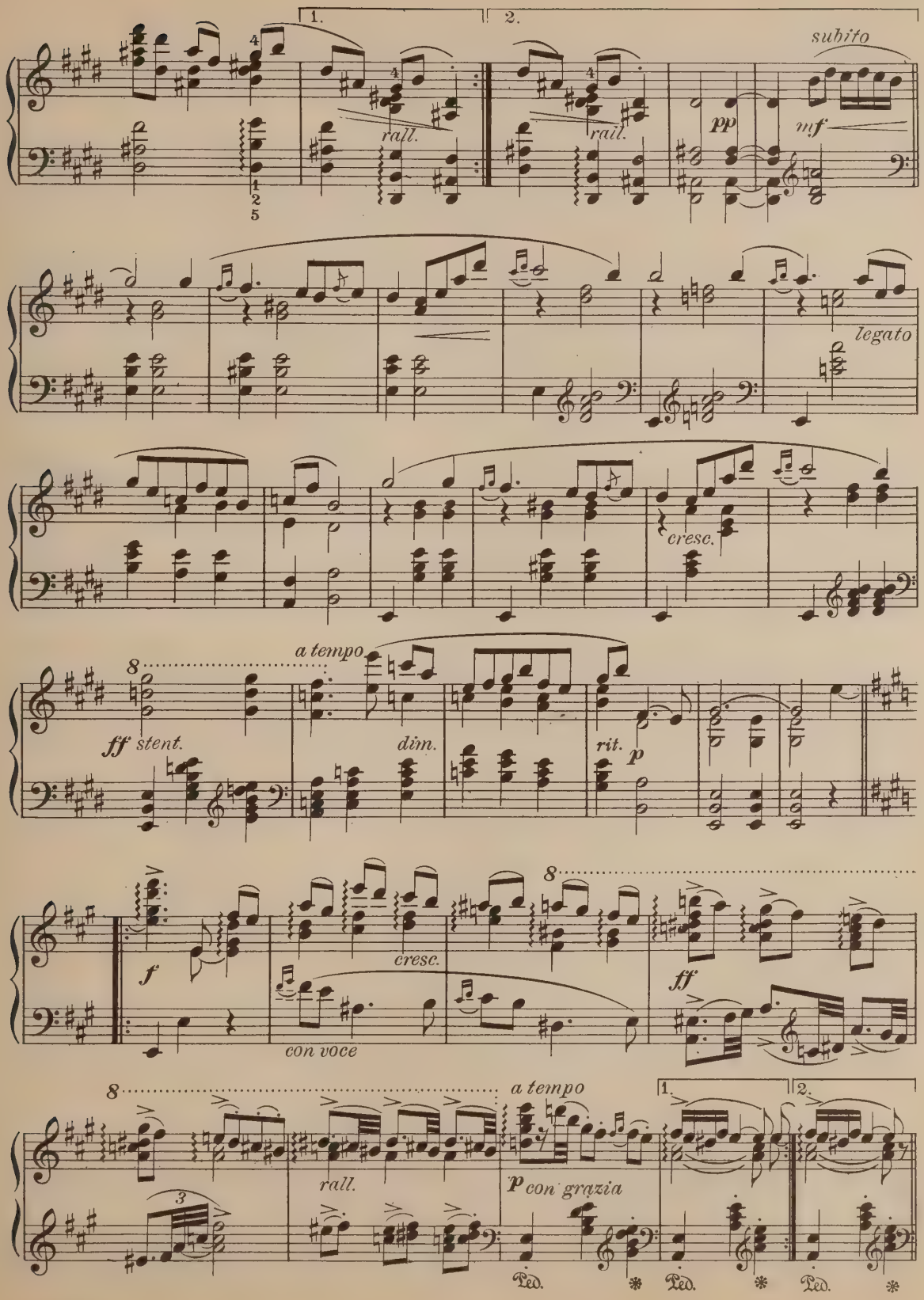
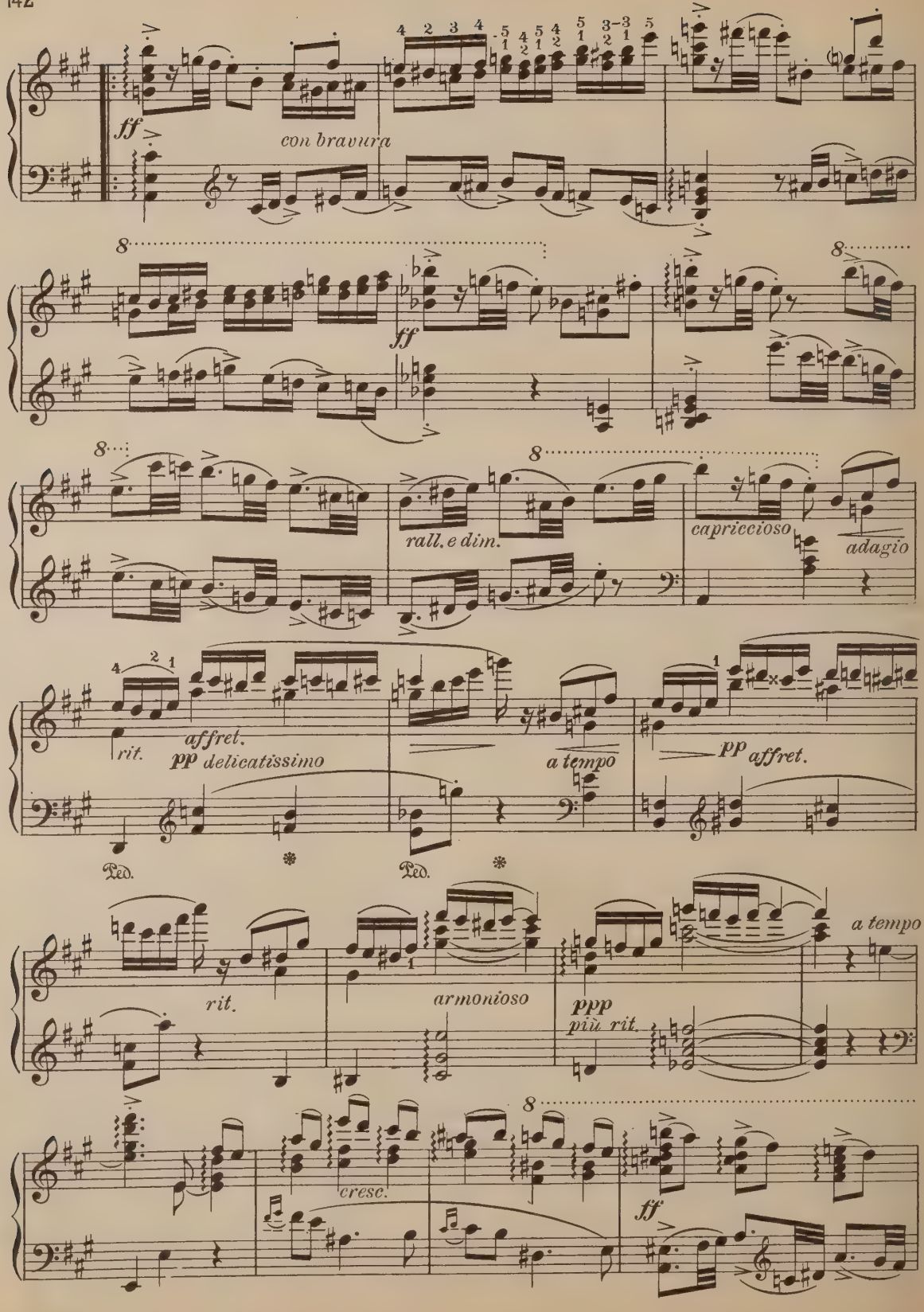
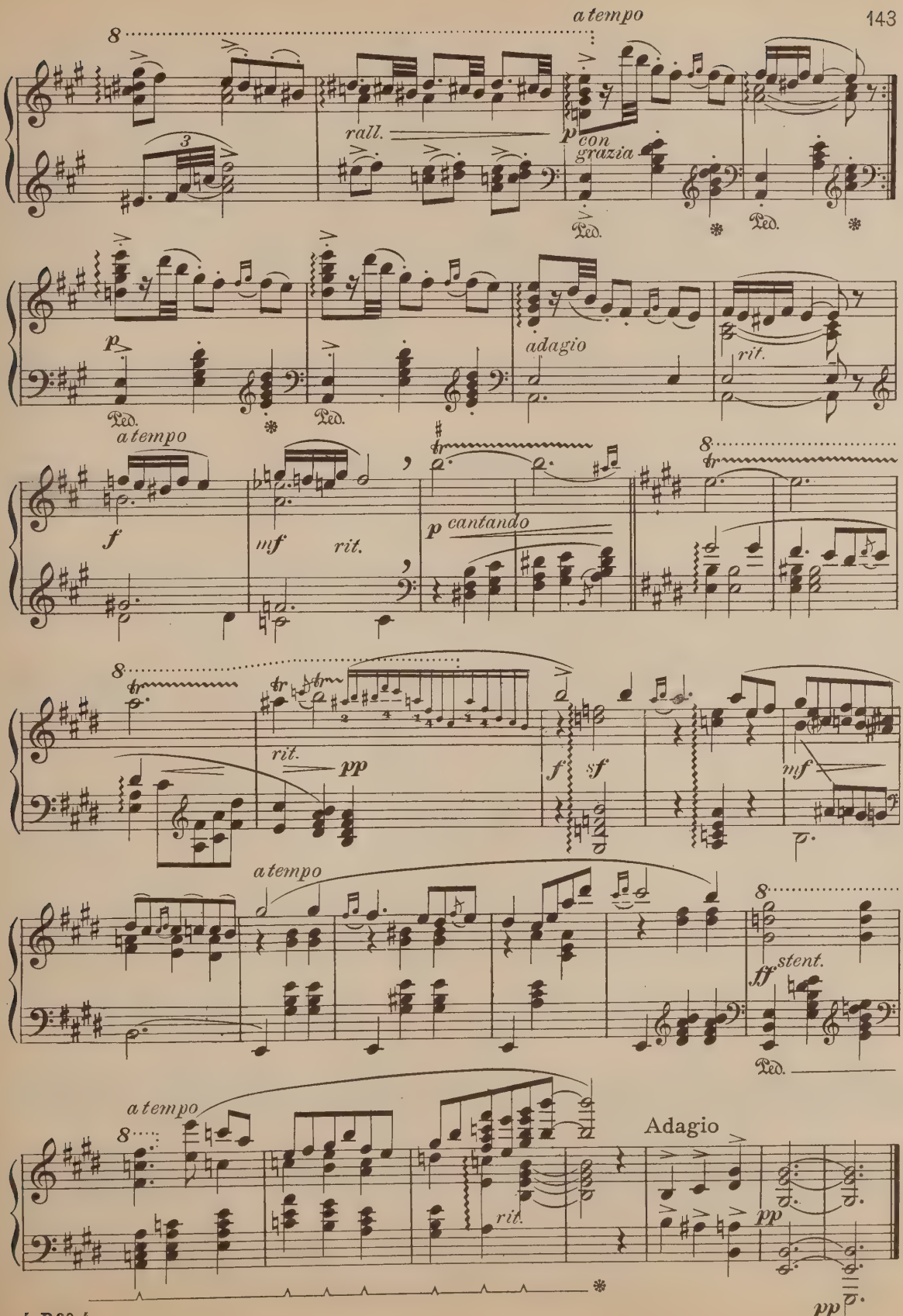
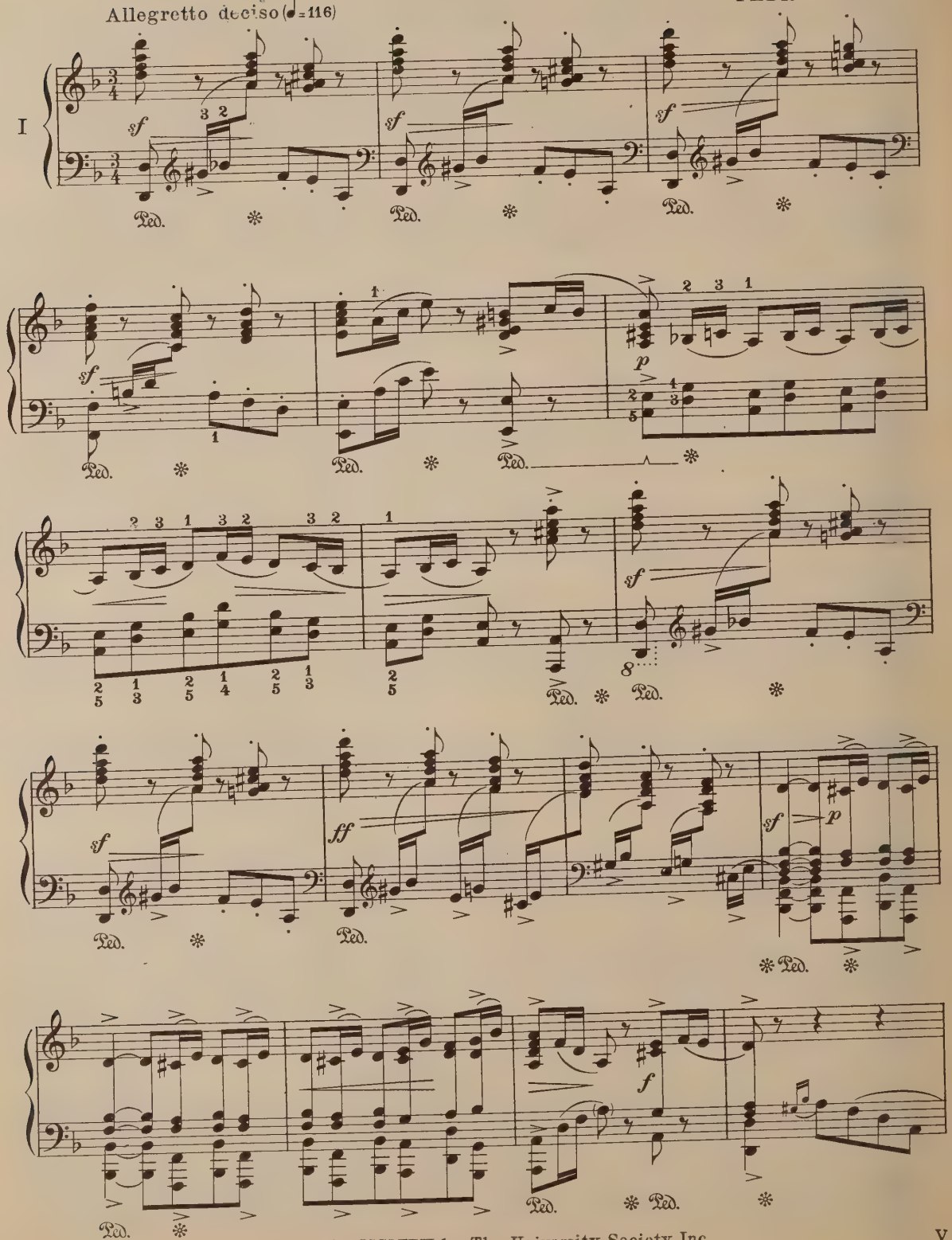

1.
2.
rall.
rall.
subito
pp
mf
legato
cresc.
a tempo
ff stent.
dim.
rit.
p
f
cresc.
con voce
ff
a tempo
rall.
p con grazia
Ped.
Ped.
Ped.


ff
con bravura
ff
rall. e dim.
capriccioso
adagio
rit.
affret.
pp delicatissimo
a tempo
pp affret.
Ped.
Ped.
rit.
armonioso
ppp
più rit.
a tempo
cresc.
ff


a tempo
rall.
p con grazia
Ped.
adagio
rit.
a tempo
f
mf rit.
p cantando
rit.
pp
f sf
mf
a tempo
ff stent.
a tempo
rit.
Adagio
pp
pp

CAPRICHO

PEDRO BLANCO



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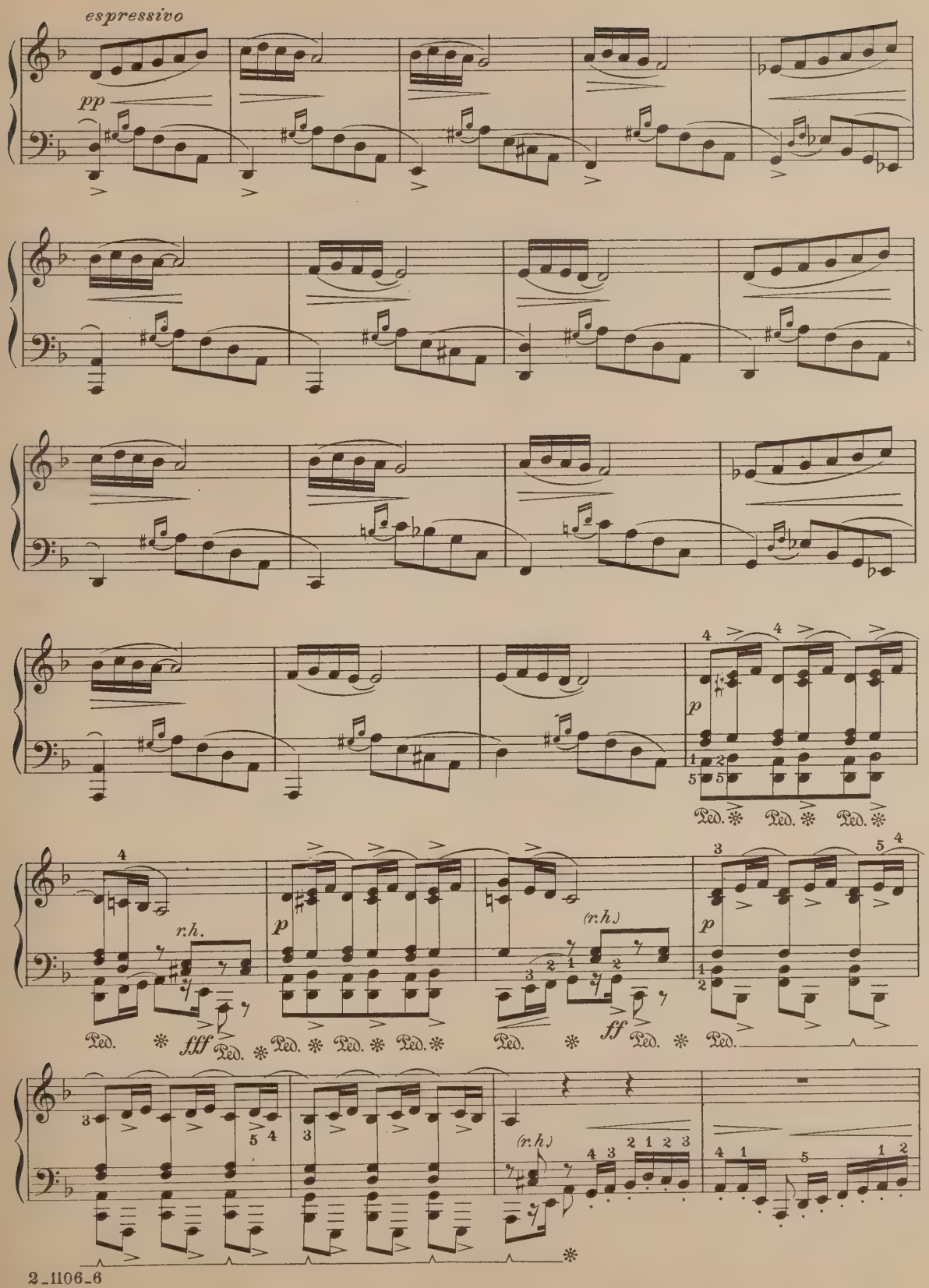
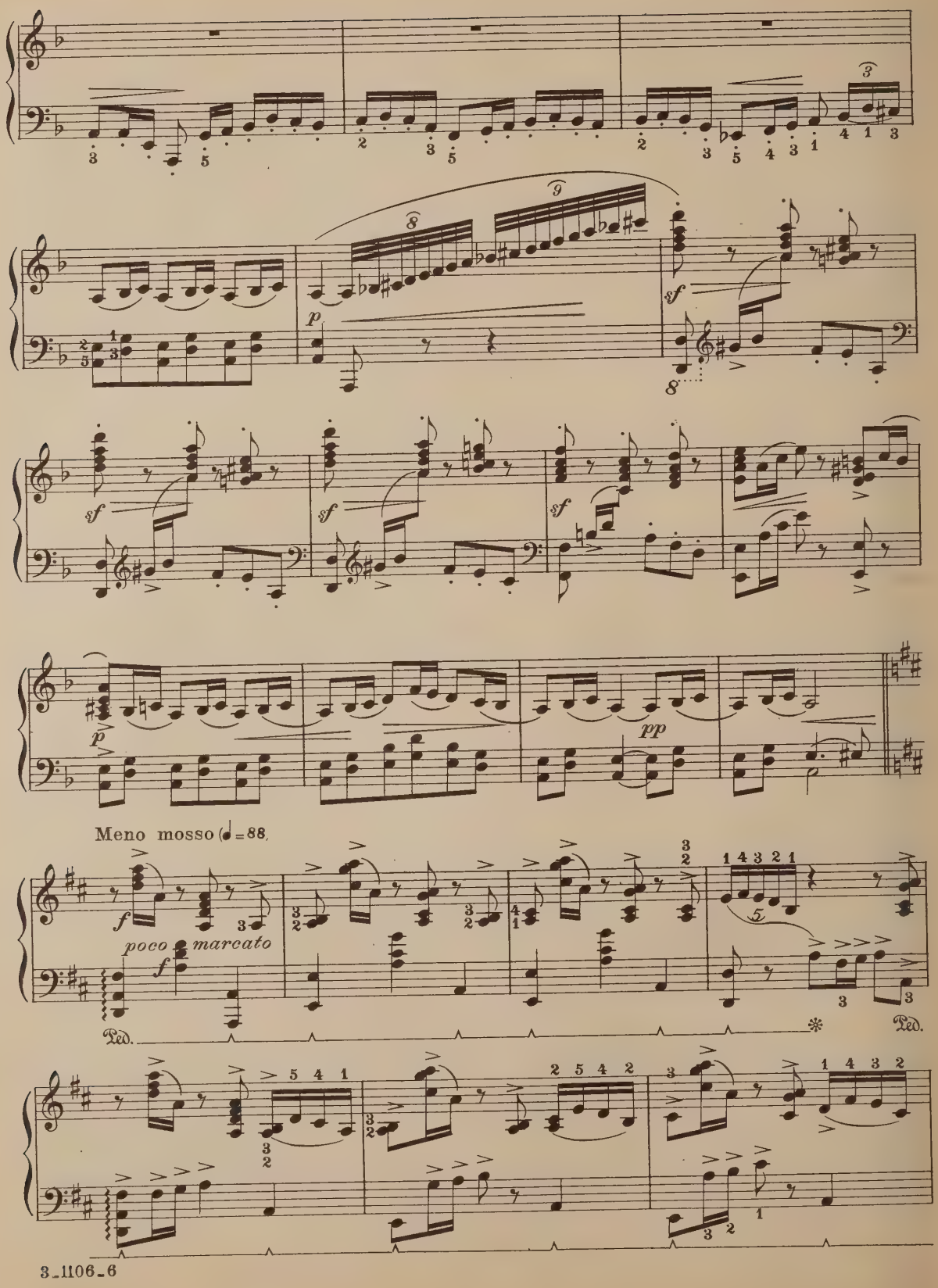
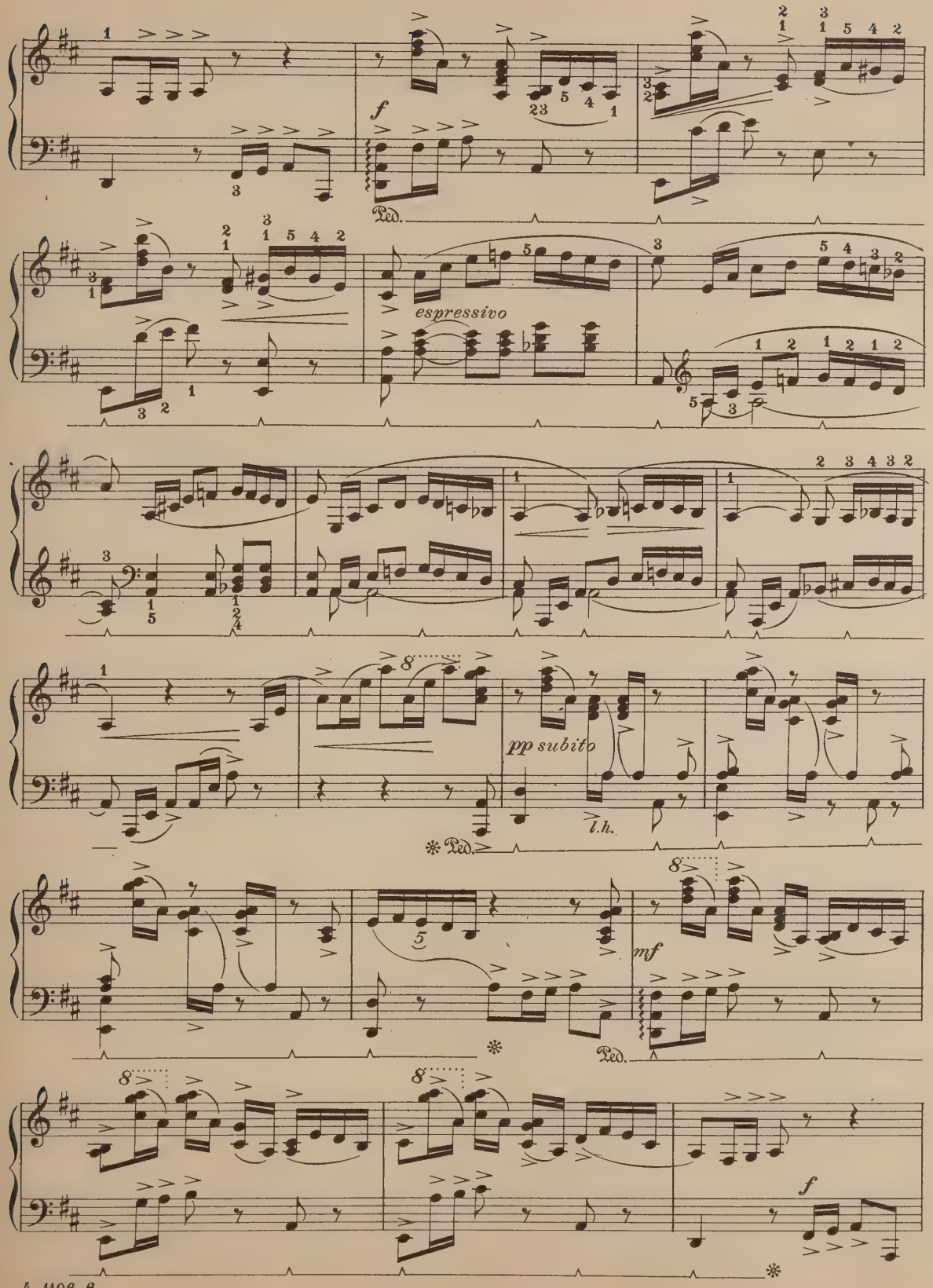
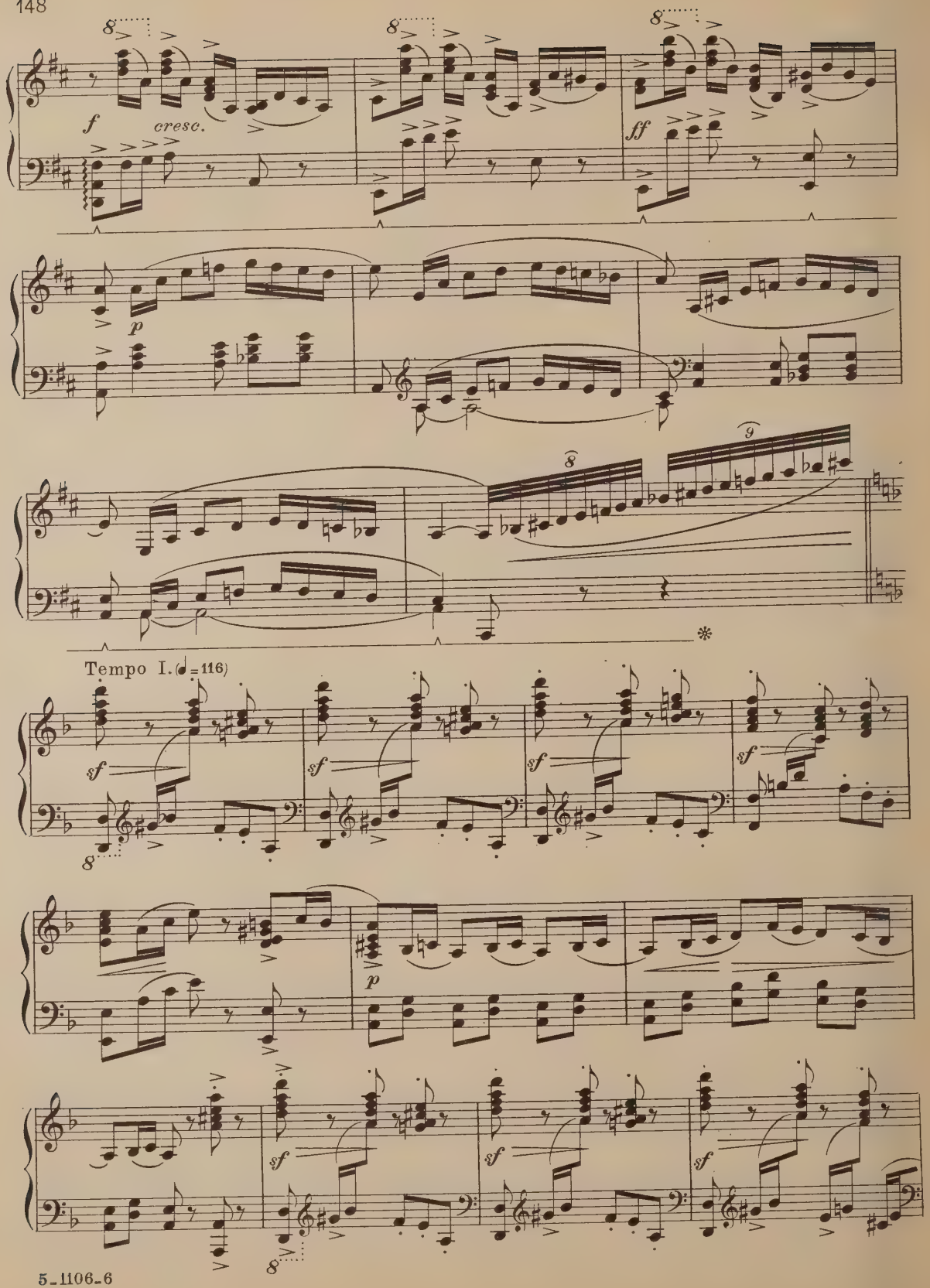
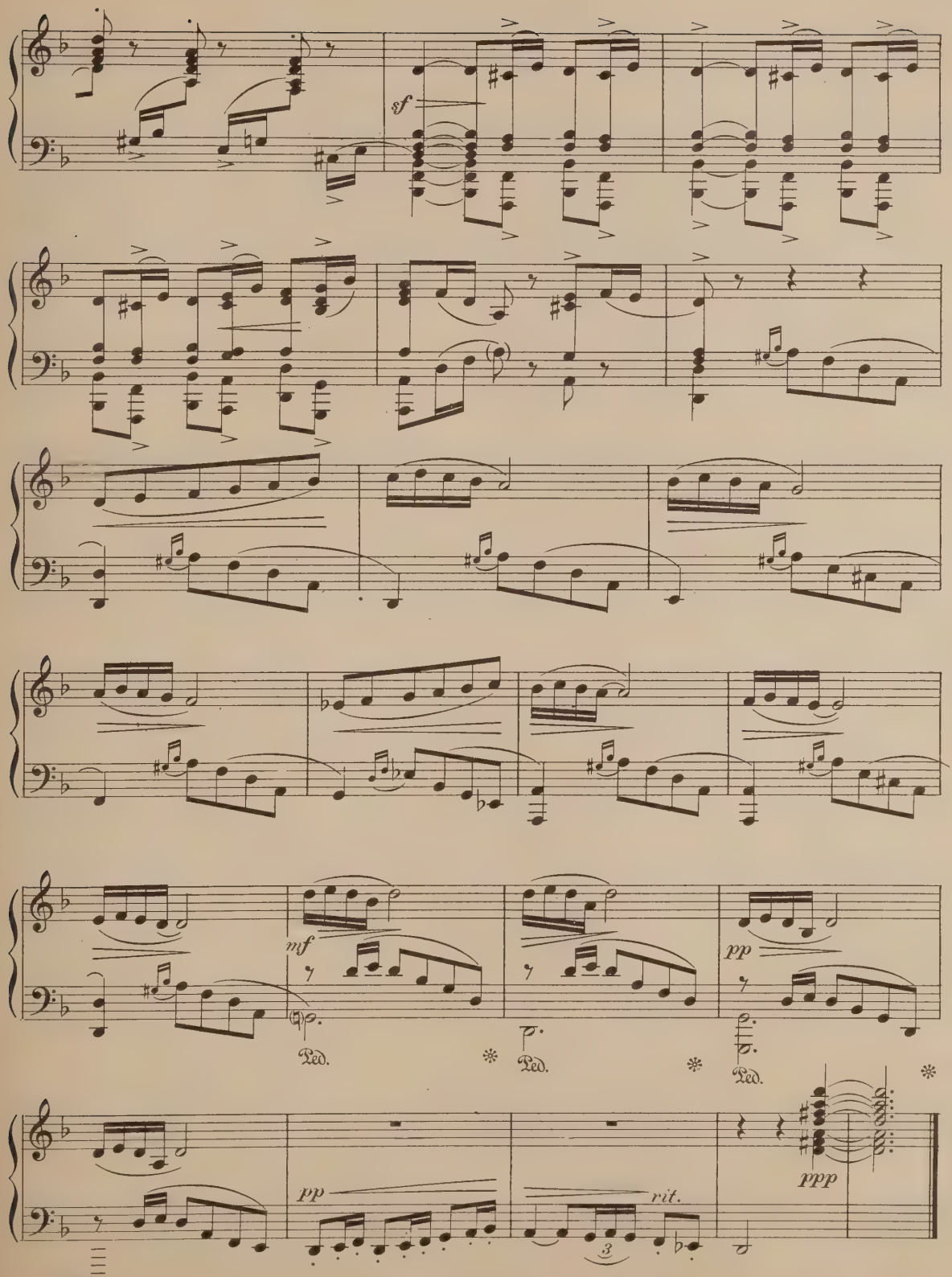

espressivo
pp
p
Ped.
r.h.
fff
ff
(r.h.)


Meno mosso (♩=88)
poco marcato
Ped.
Ped.

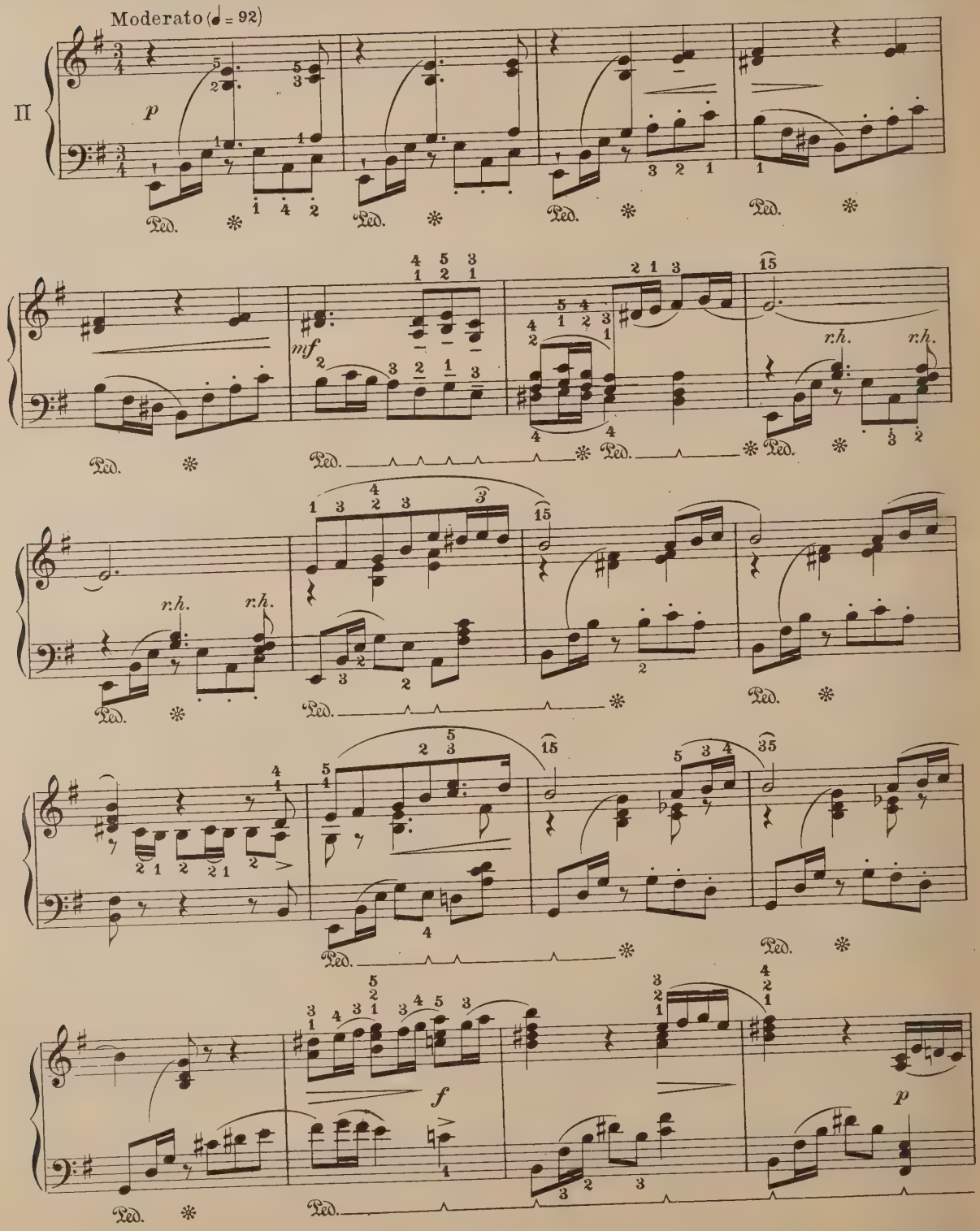

f
Ped.
espressivo
pp subito
l.h.
mf
Ped.
f


f
cresc.
ff
p
Tempo I. (♩ = 116)
sf
sf
sf
sf
p
sf
sf
sf


sf
mf
pp
Ped.
pp
rit.
3
ppp
Ped.

SERENATA

PEDRO BLANCO



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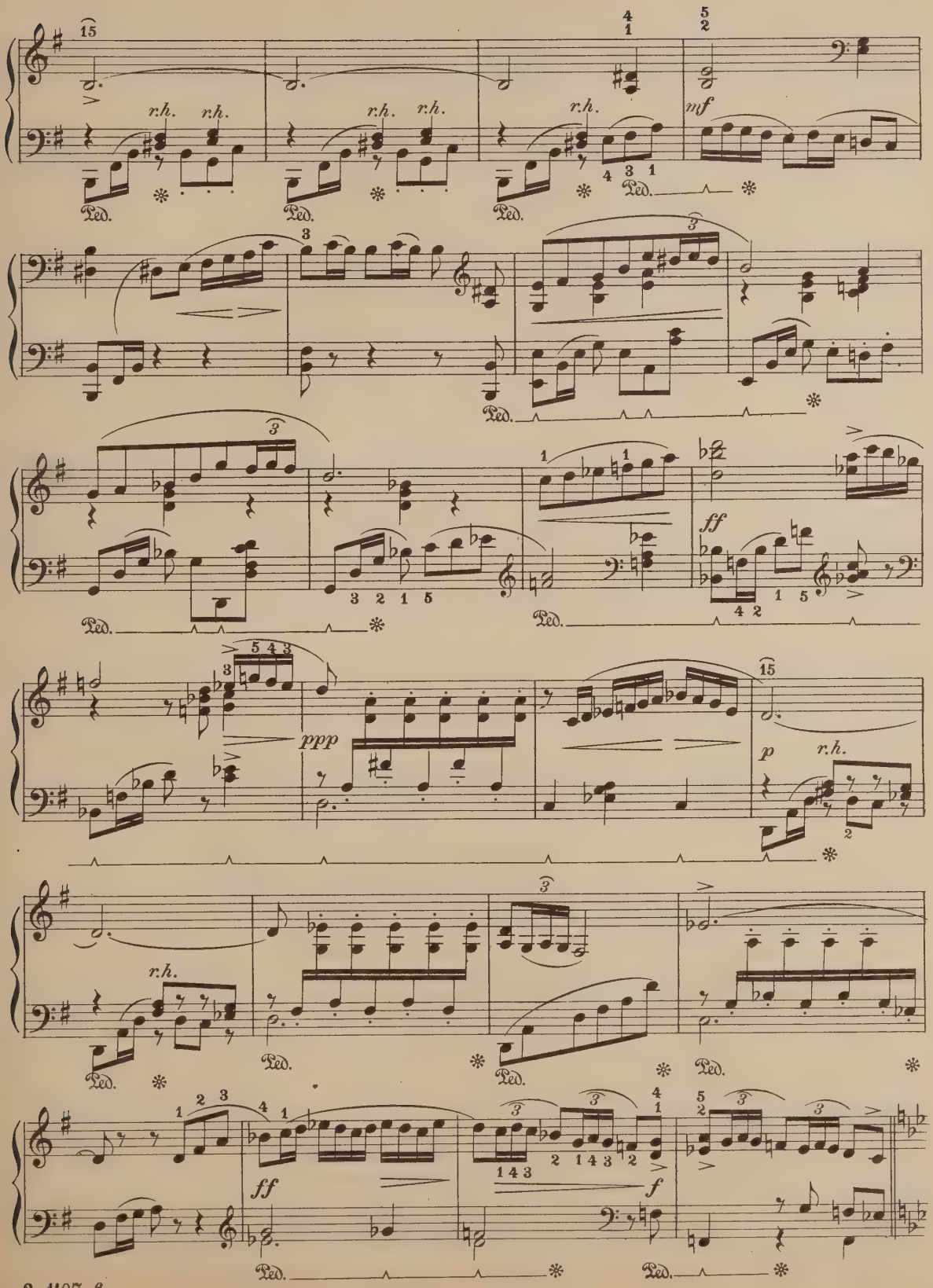
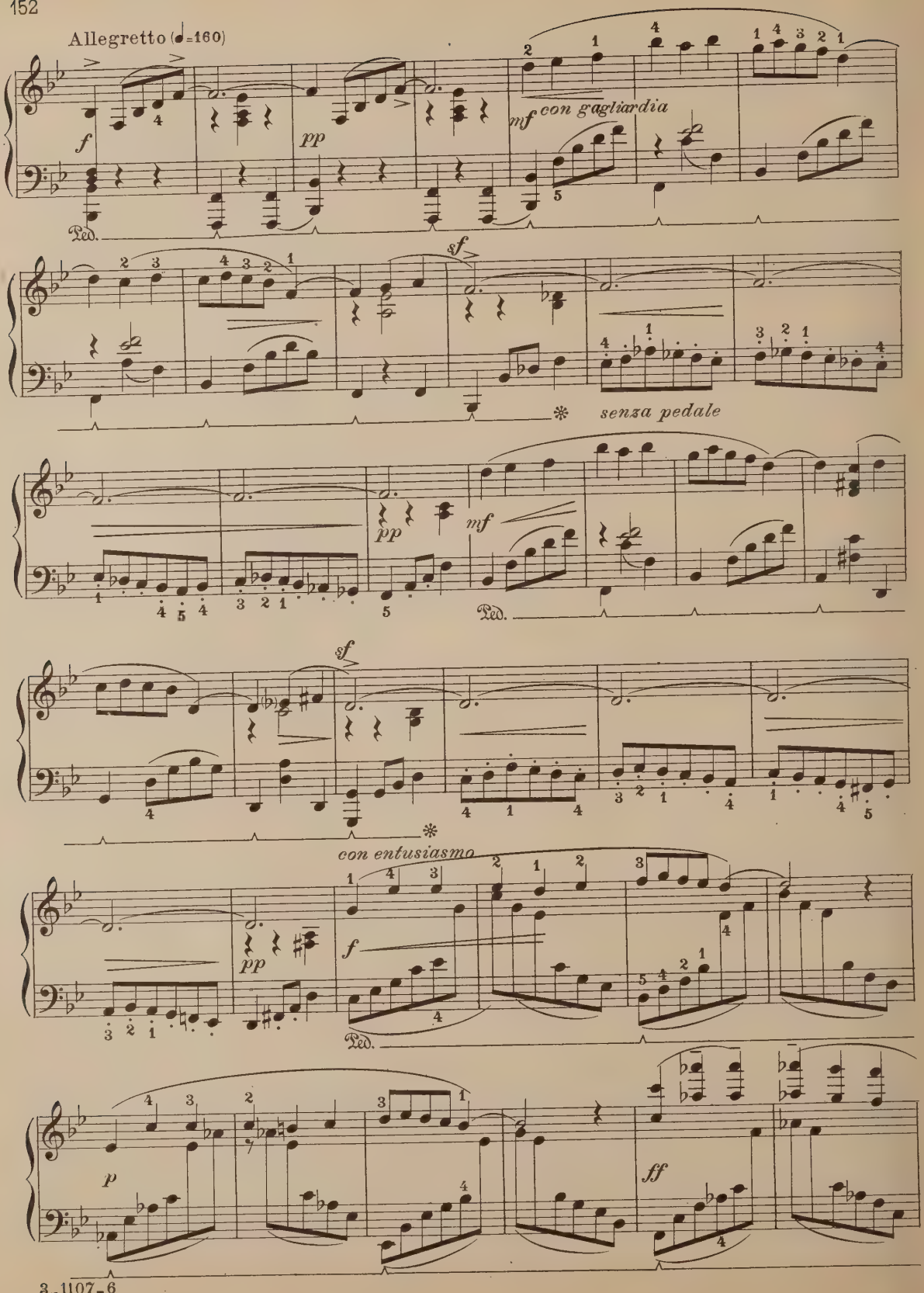
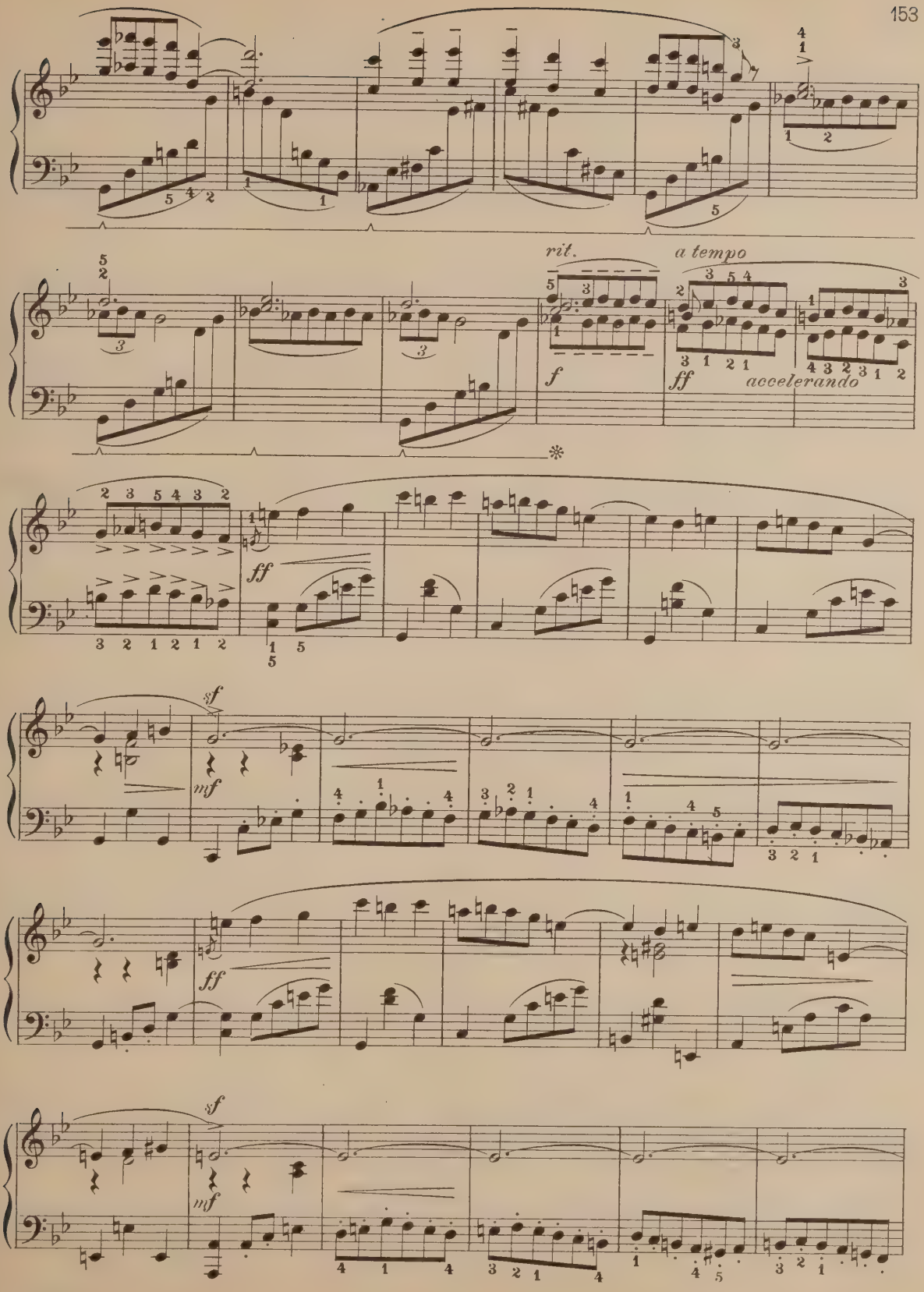
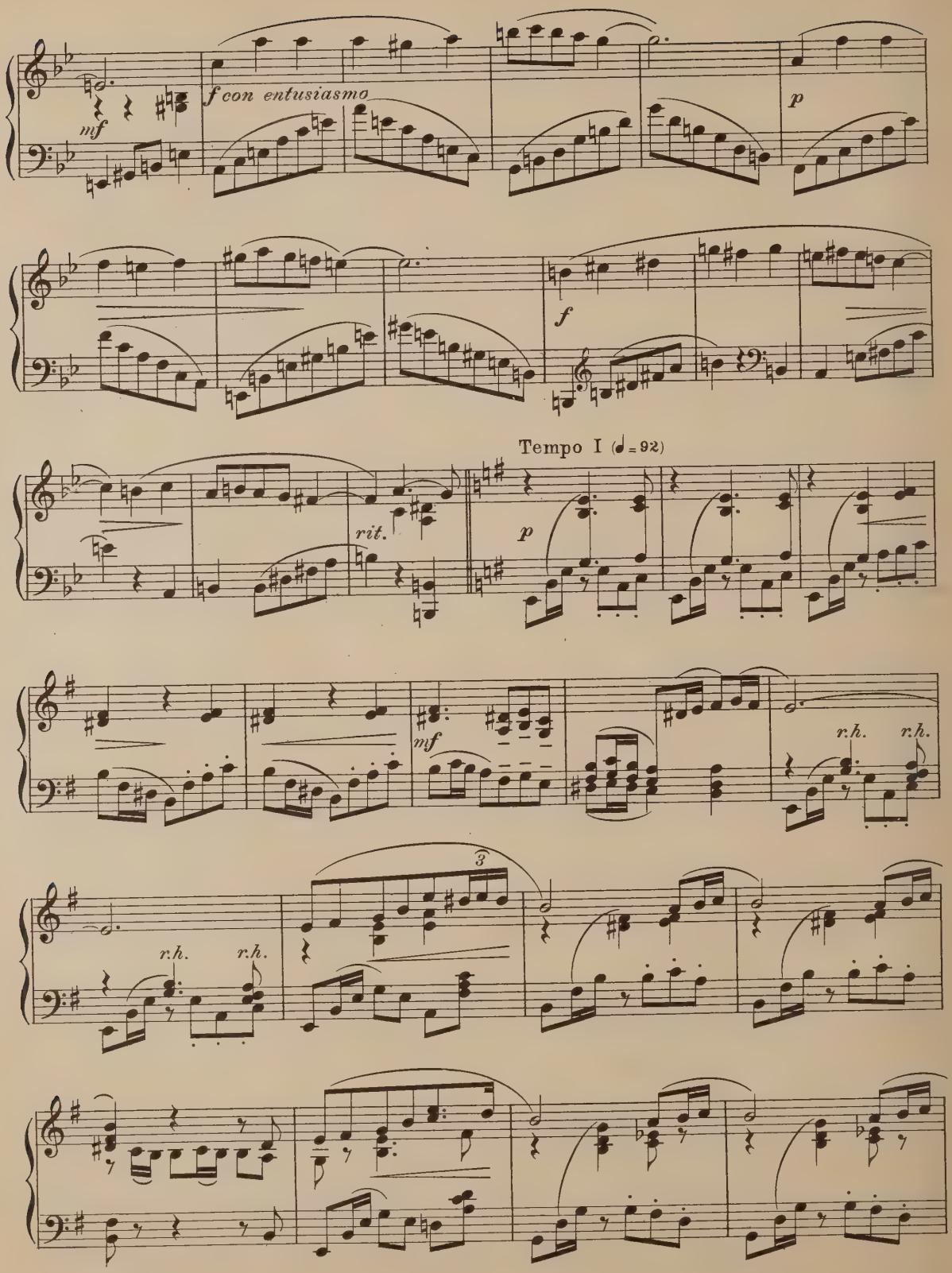
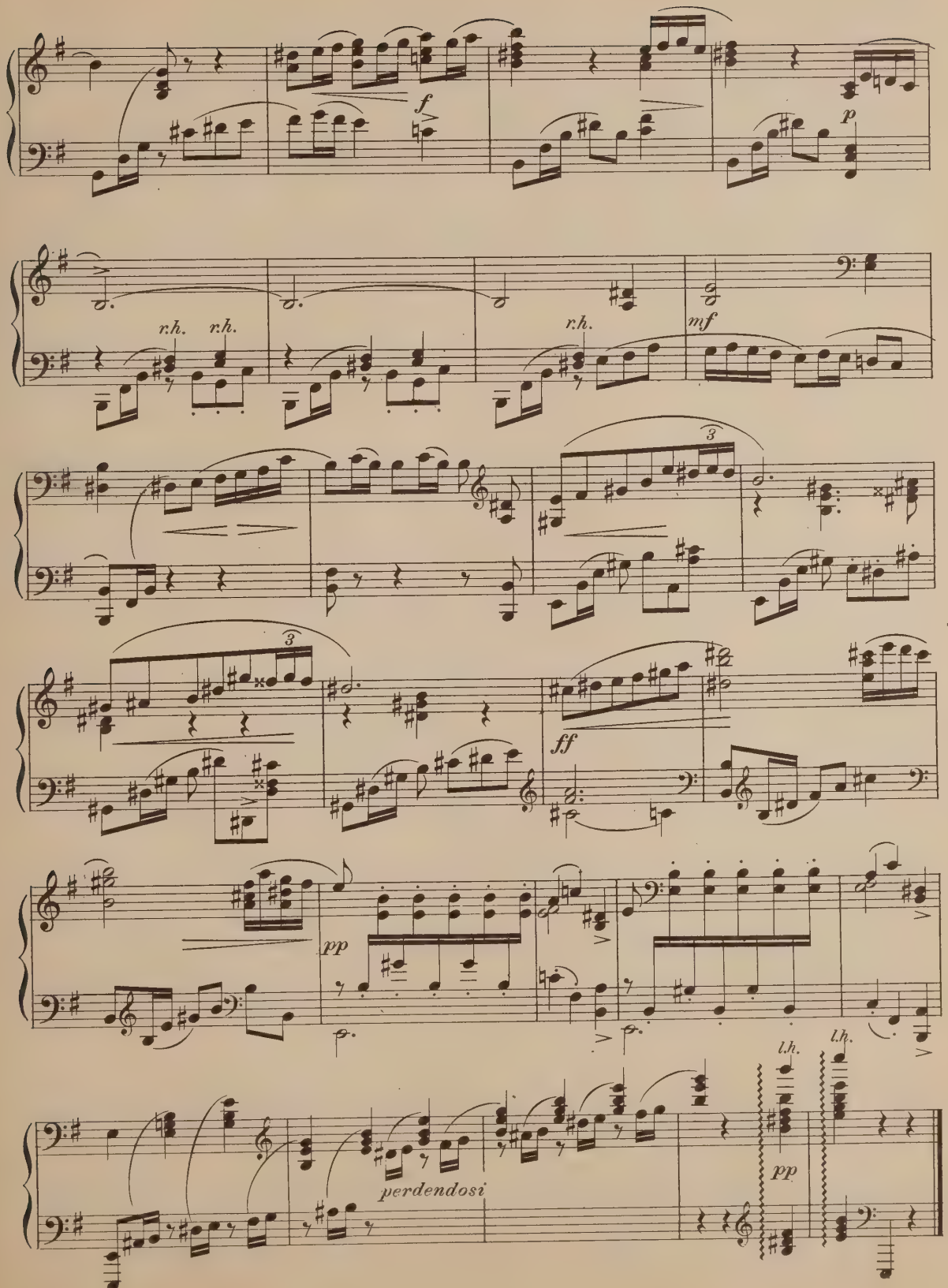

15
r.h.
r.h.
r.h.
r.h.
r.h.
mf
Ped.
ff
ppp
p
f


Allegretto (♩=160)
f
pp
mf
con gagliardia
Ped.
sf
senza pedale
mf
pp
Ped.
sf
con entusiasmo
pp
f
Ped.
p
ff


rit.
a tempo
f
ff
accelerando
ff
sf
mf
ff
sf
mf

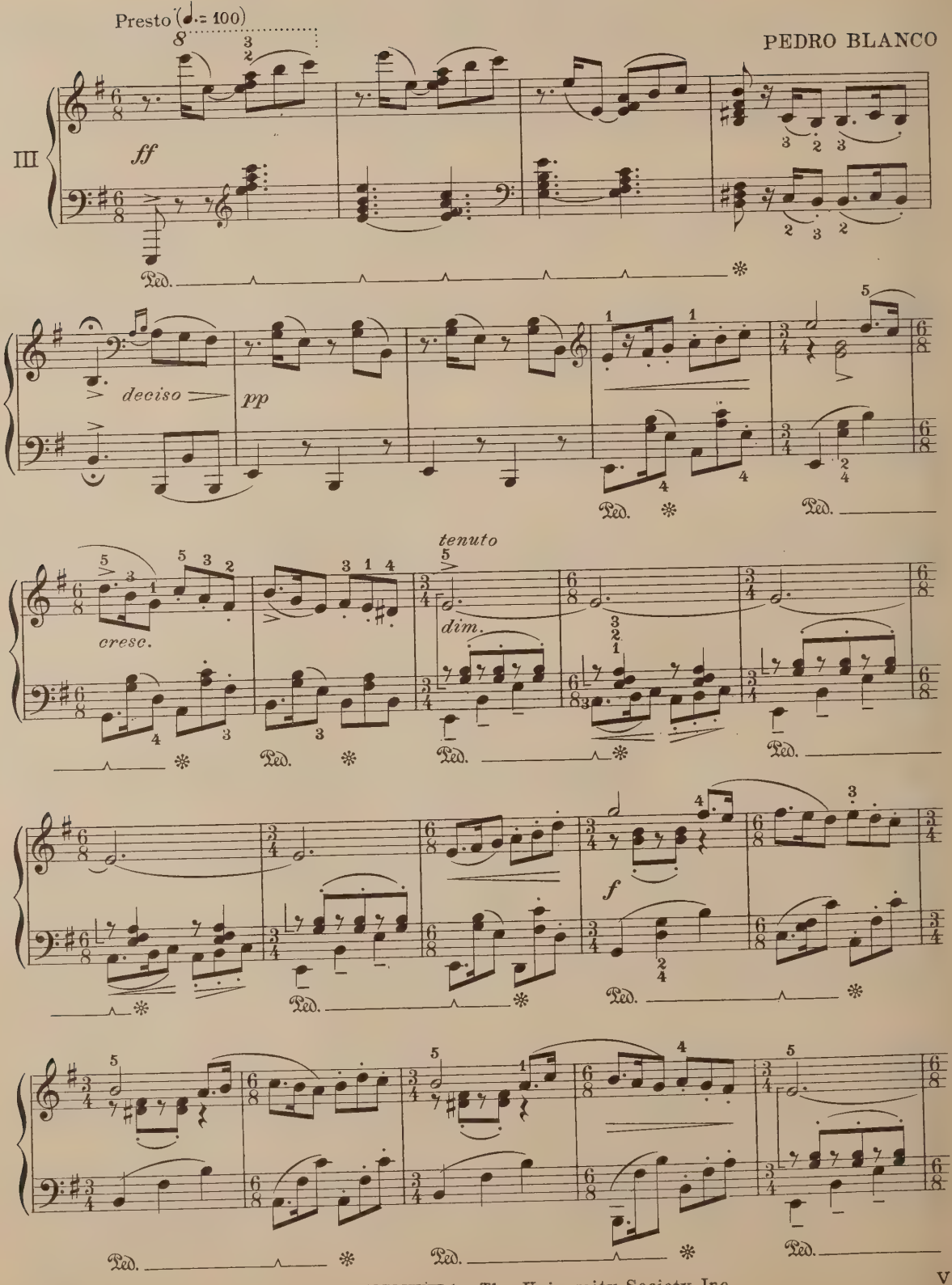

mf
f con entusiasmo
p
f
rit.
Tempo I (♩= 92)
p
mf
r.h.
r.h.
3
r.h.
r.h.


f
p
r.h.
r.h.
r.h.
mf
3
3
ff
pp
l.h.
l.h.
pp
perdendosi

INTERMEDIO

Presto (♩.= 100)

PEDRO BLANCO



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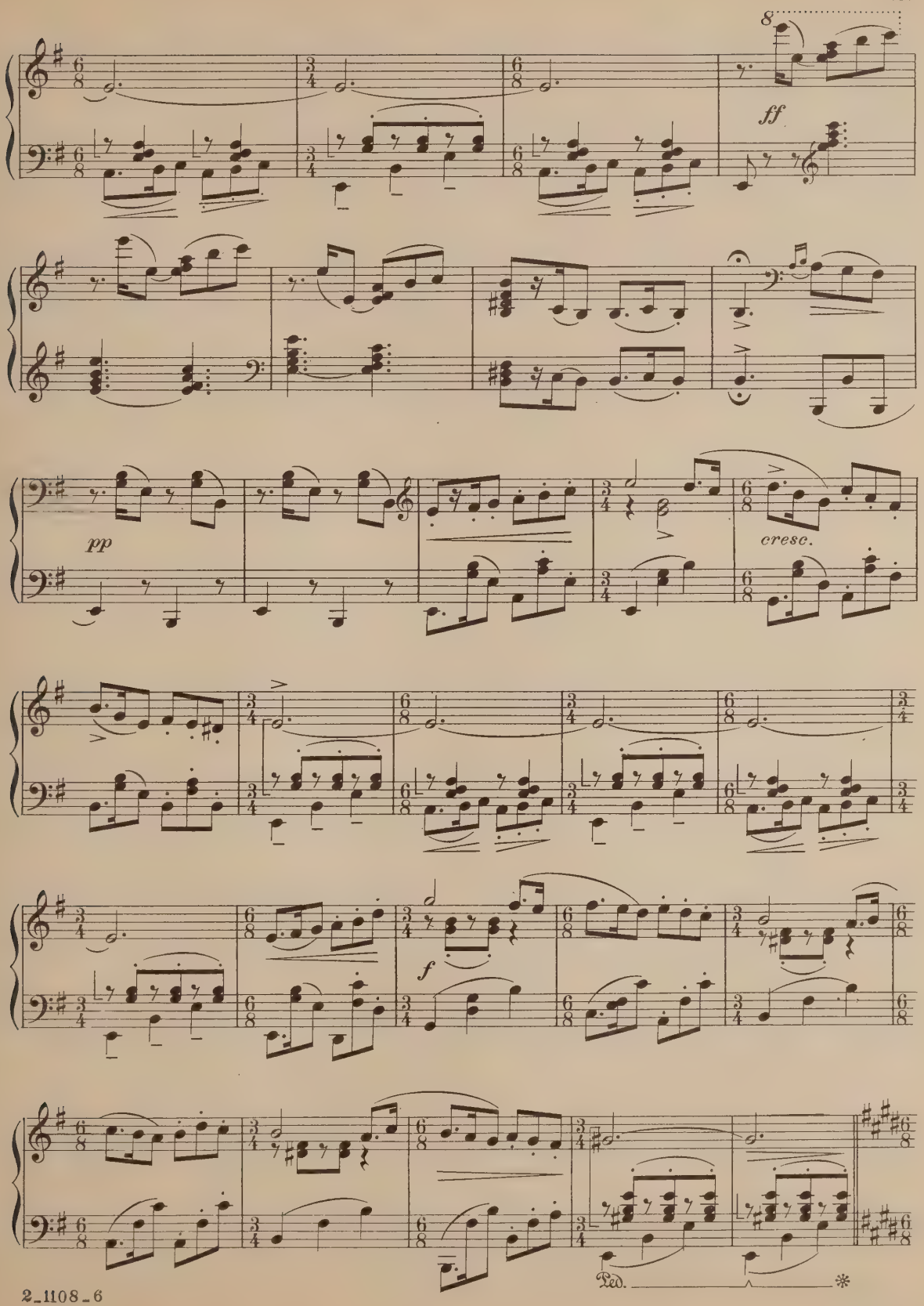
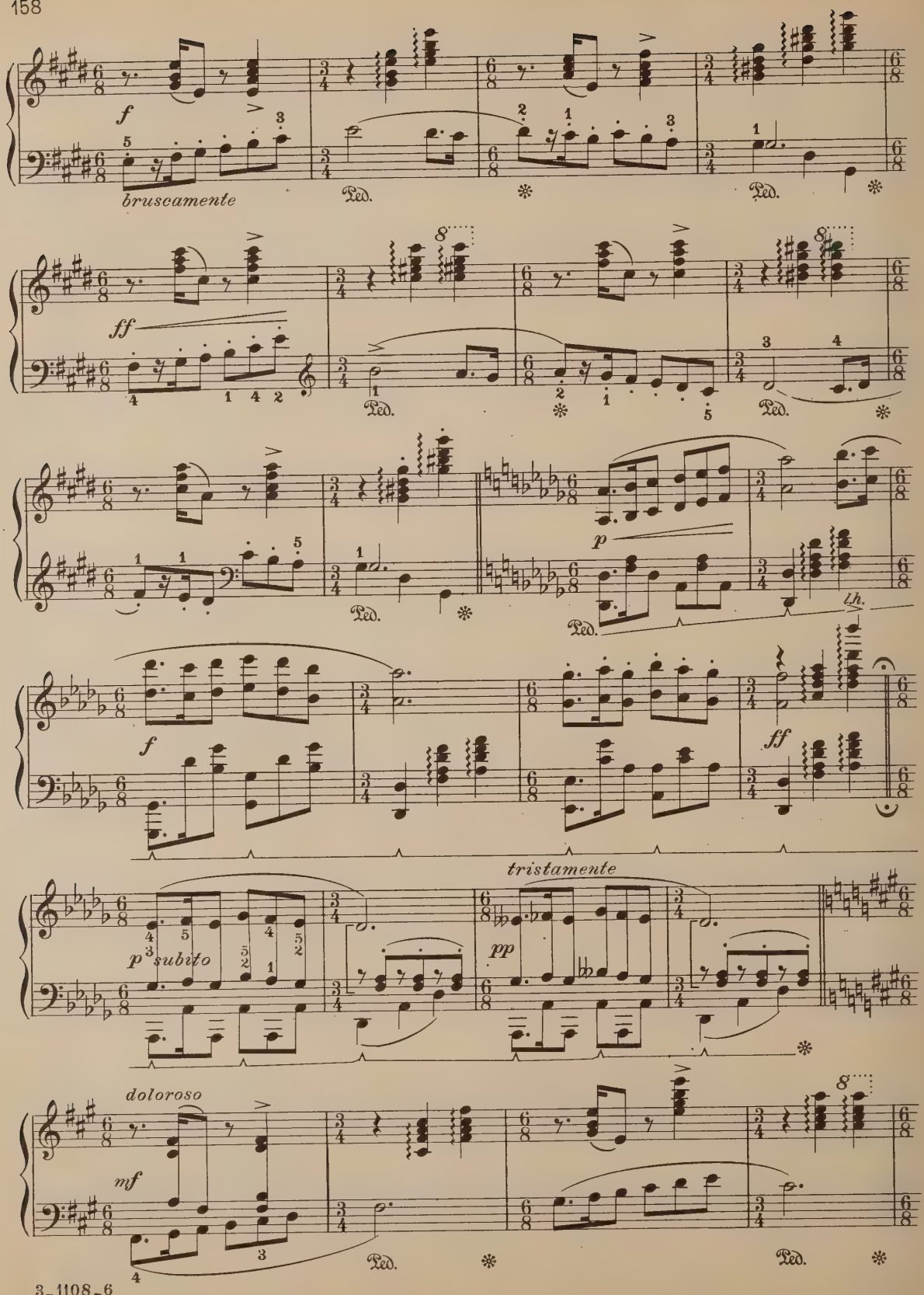
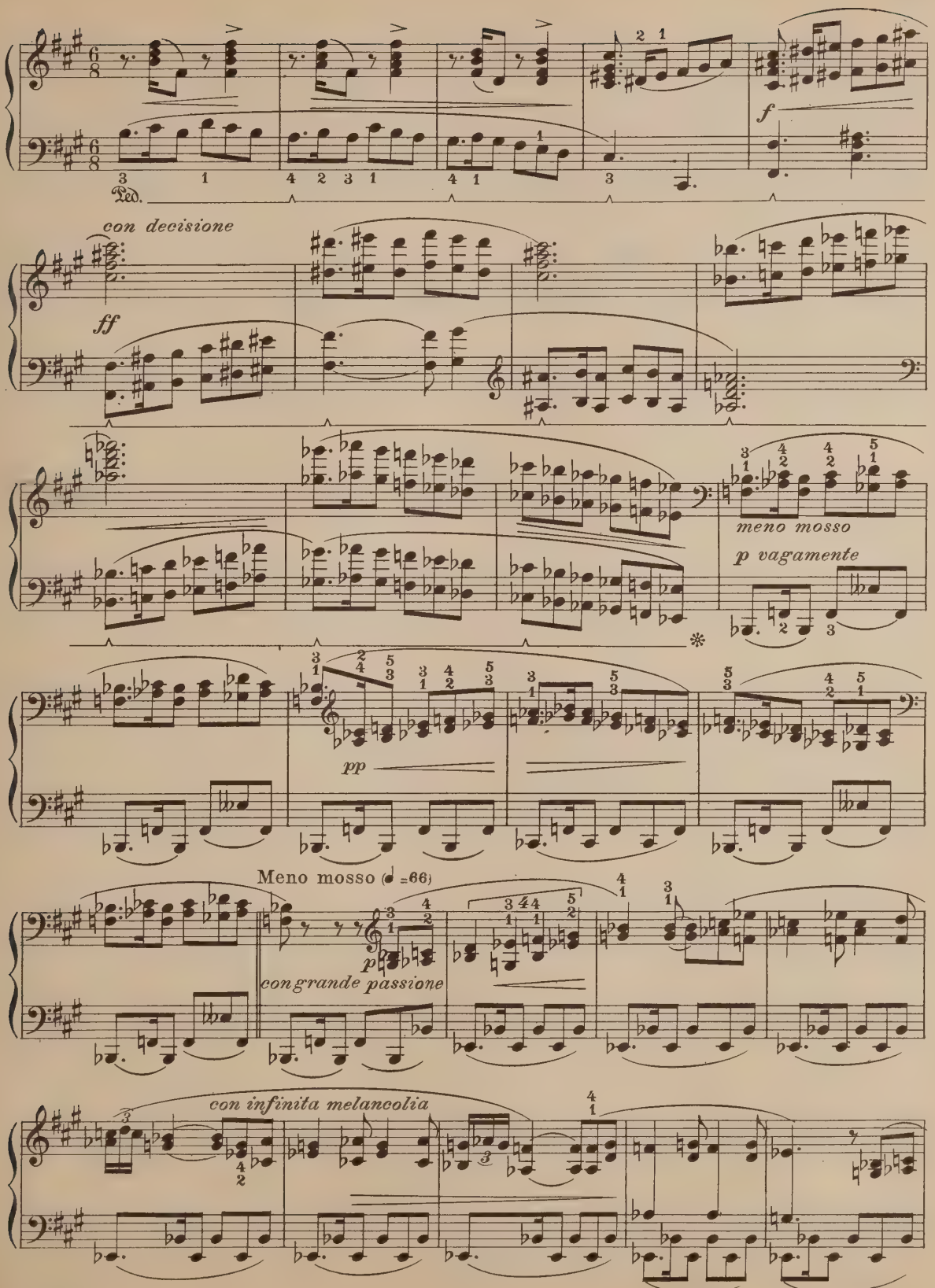
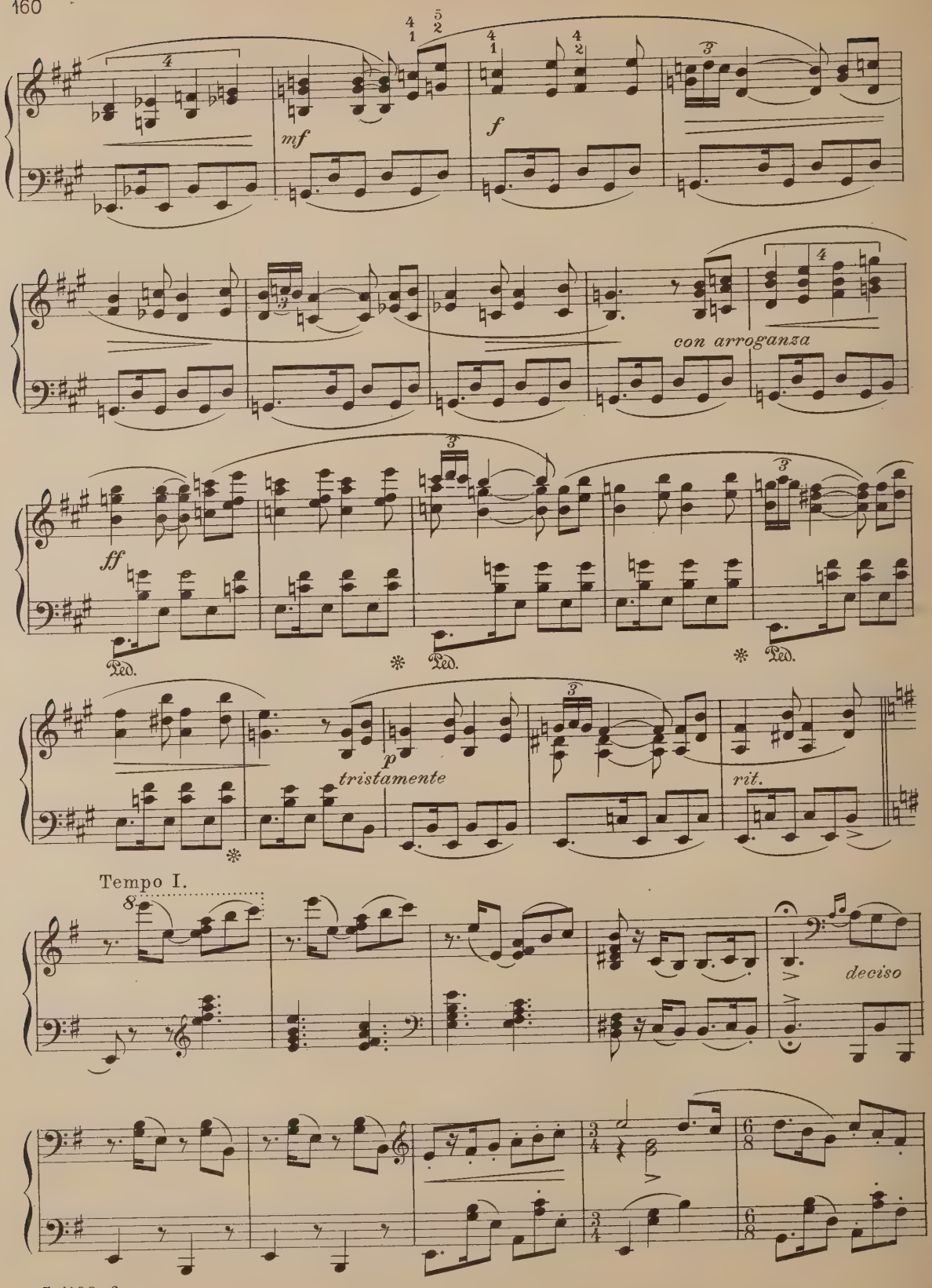
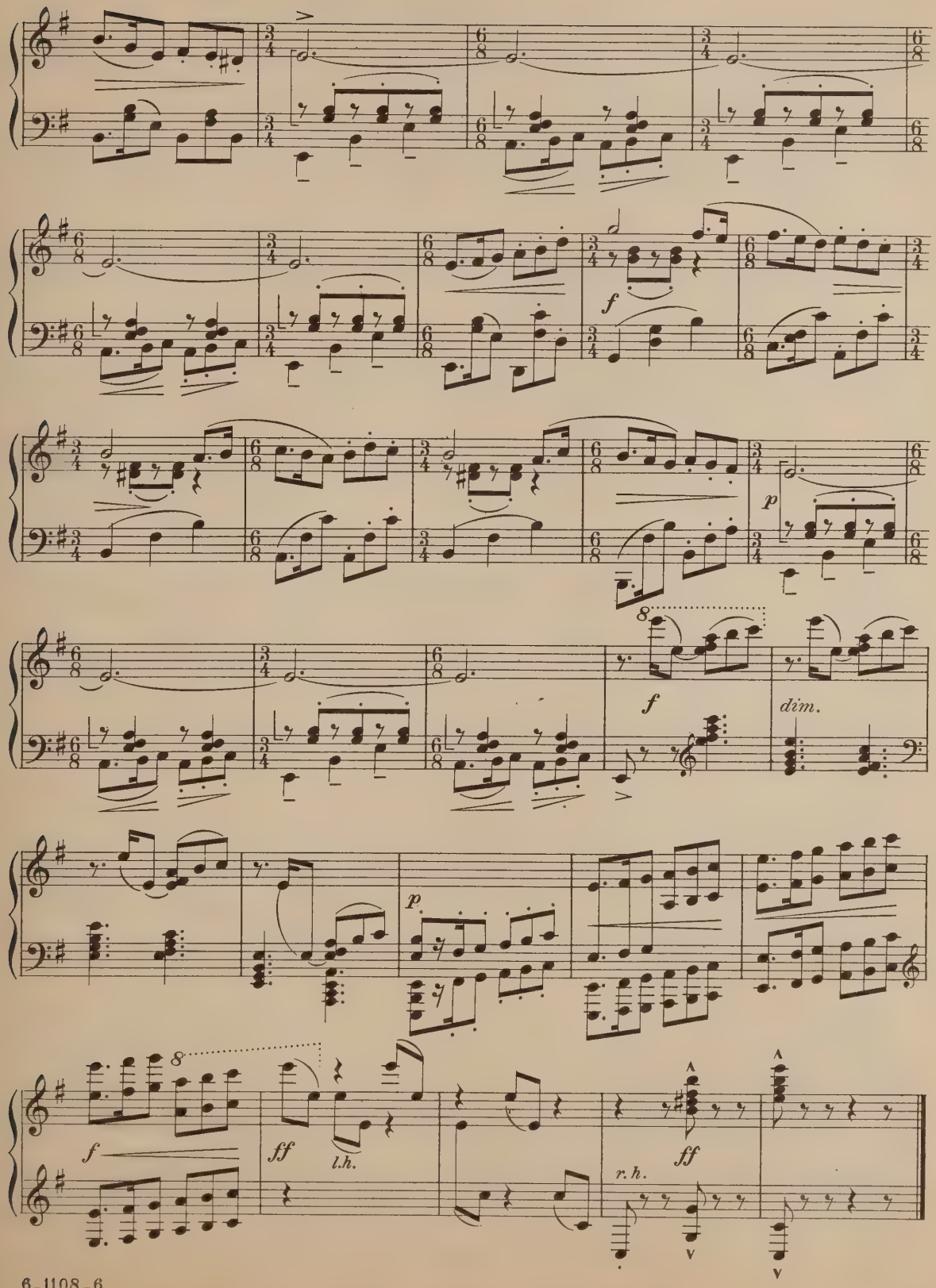

8
ff
pp
cresc.
f
Ped.
*


f
bruscamente
Ped.
ff
p
lh.
f
ff
tristamente
p subito
pp
doloroso
mf


f
Ped.
con decisione
ff
meno mosso
p vagamente
pp
Meno mosso (♩=66)
p
con grande passione
con infinita melancolia


mf
f
con arroganza
ff
Ped.
Ped.
Ped.
p
tristamente
rit.
Tempo I.
deciso

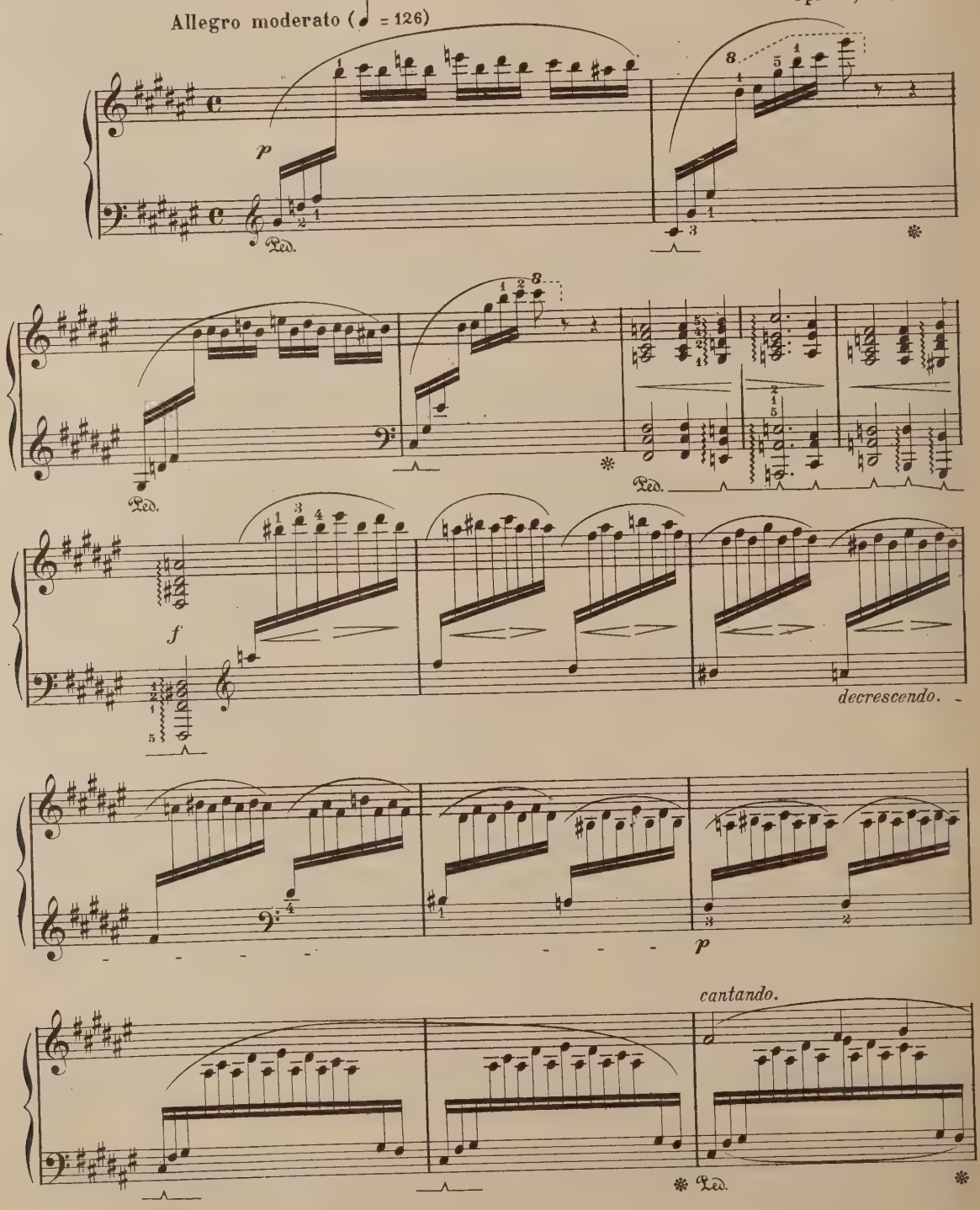

f
p
8
f
dim.
p
8
f
ff
l.h.
r.h.
ff

LA FILEUSE

ETUDE

Edited by
Bern. Boekelman

JOACHIM RAFF
Op. 157, No 2.



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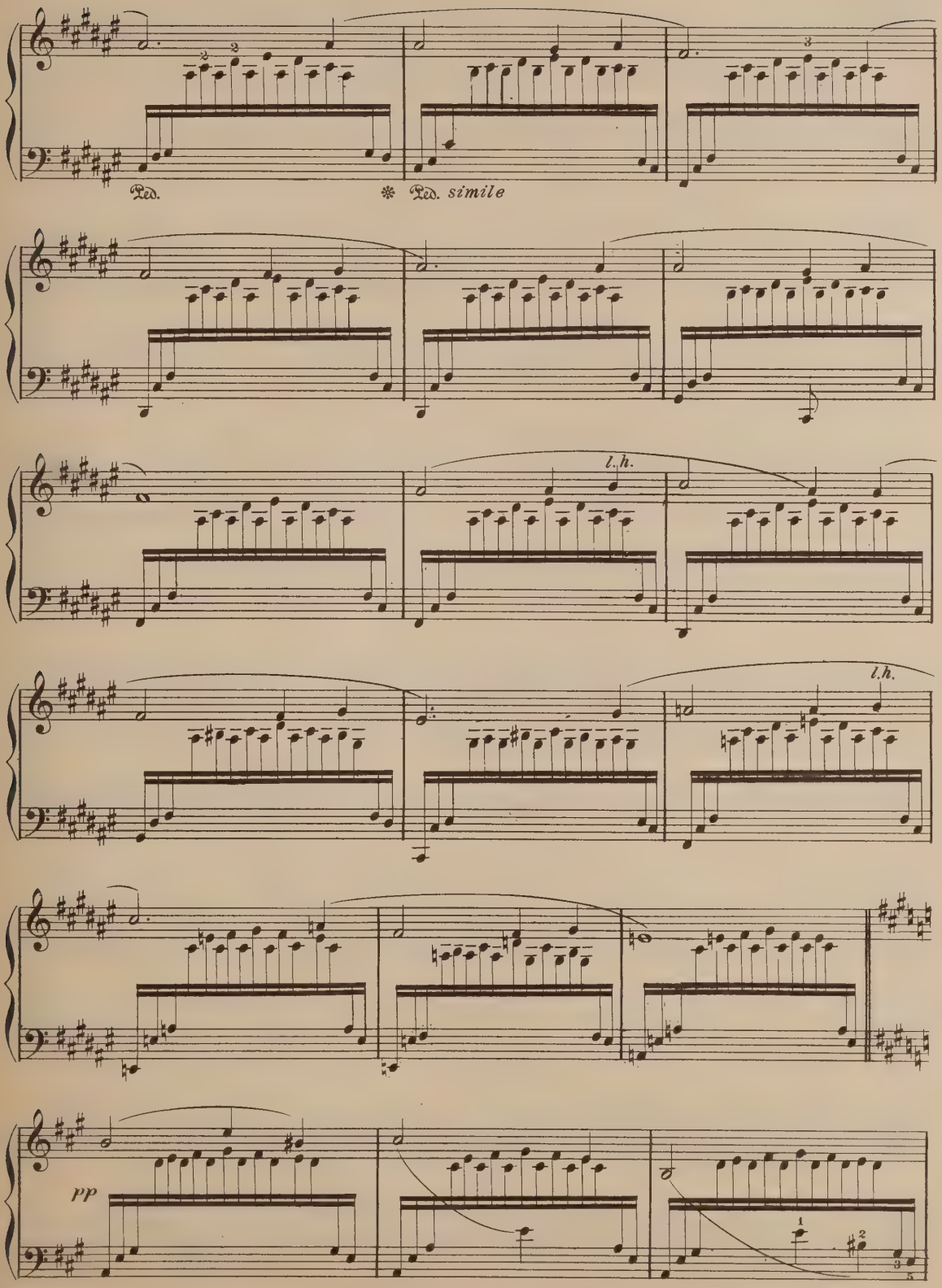
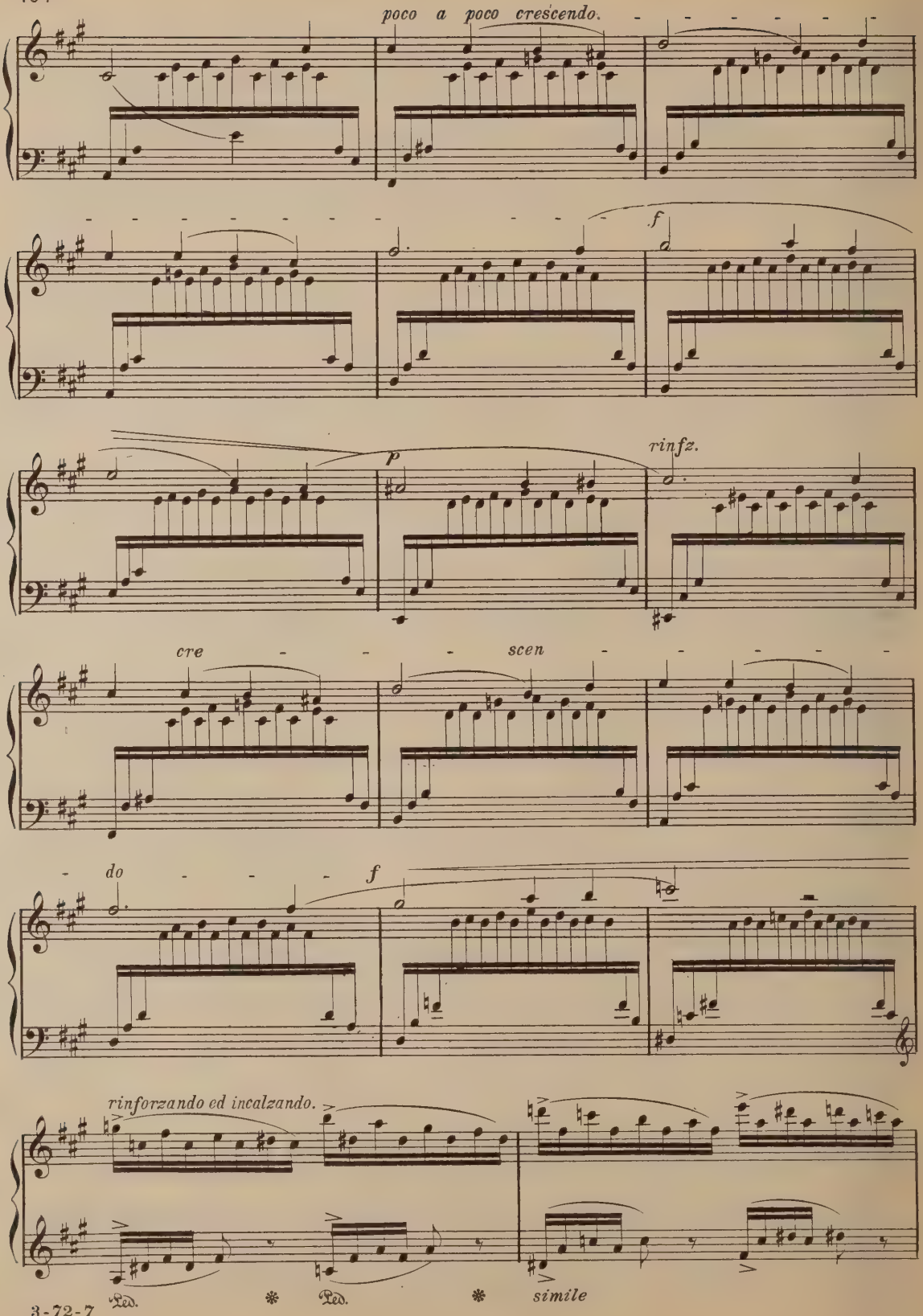
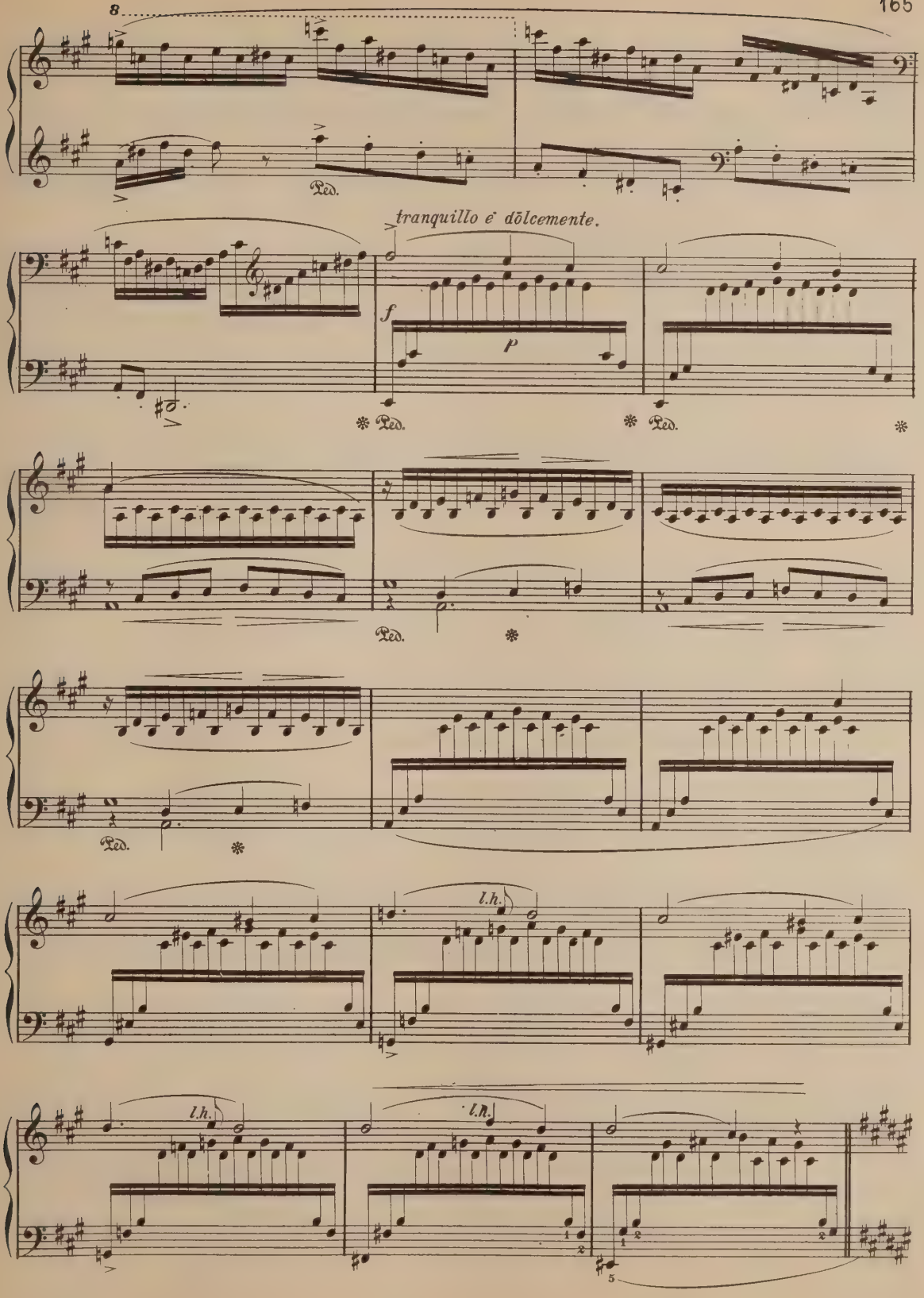
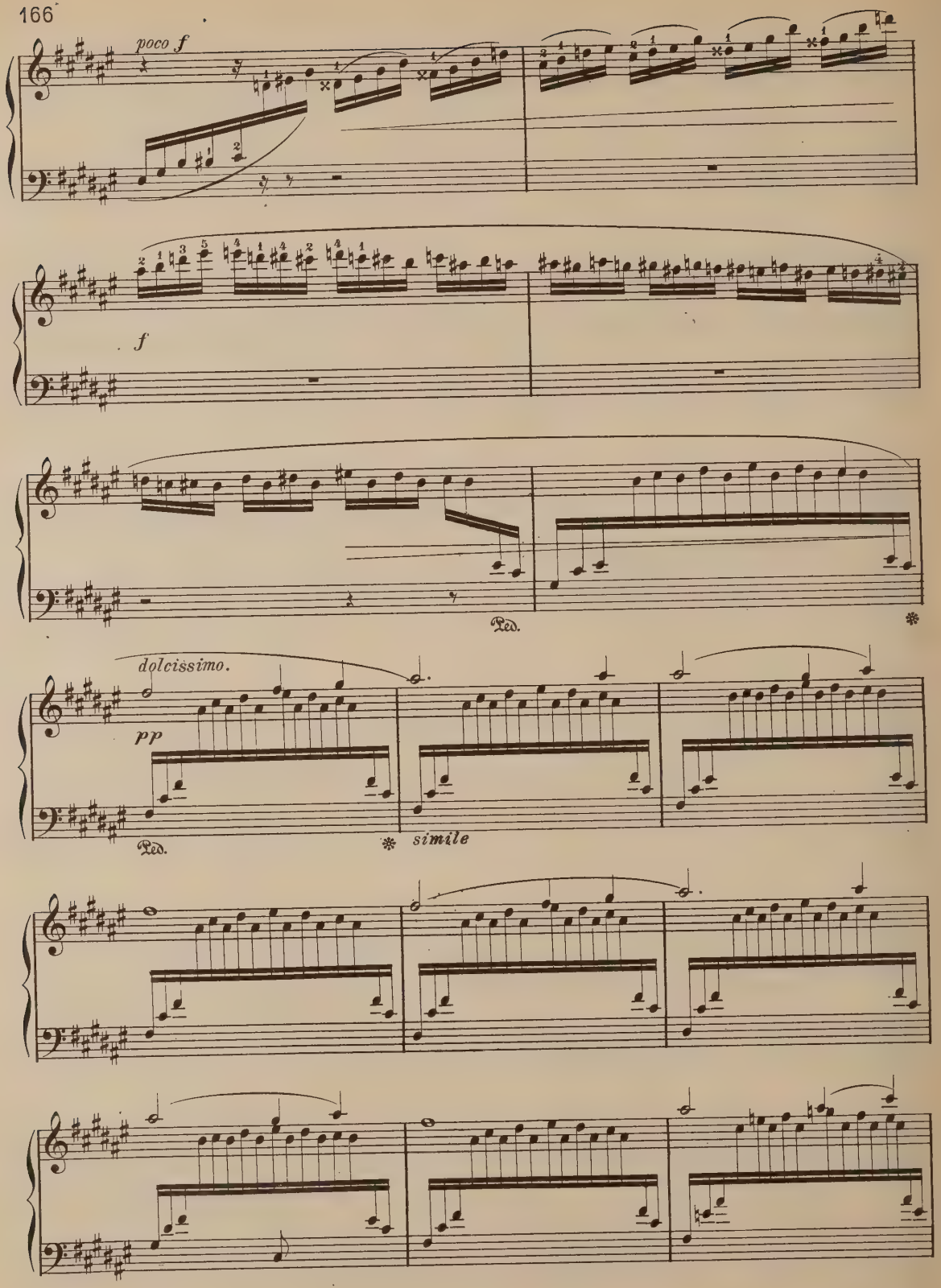
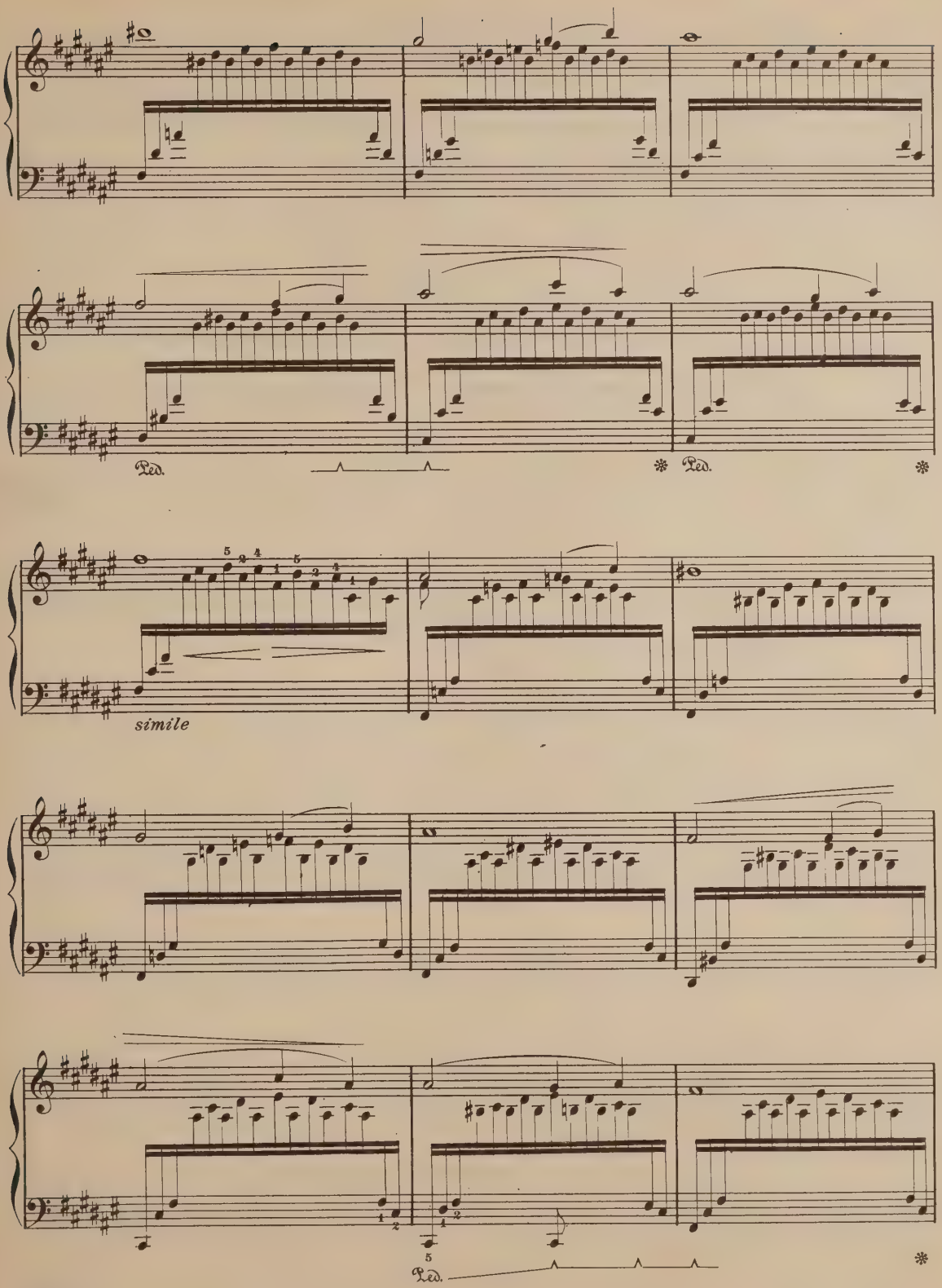
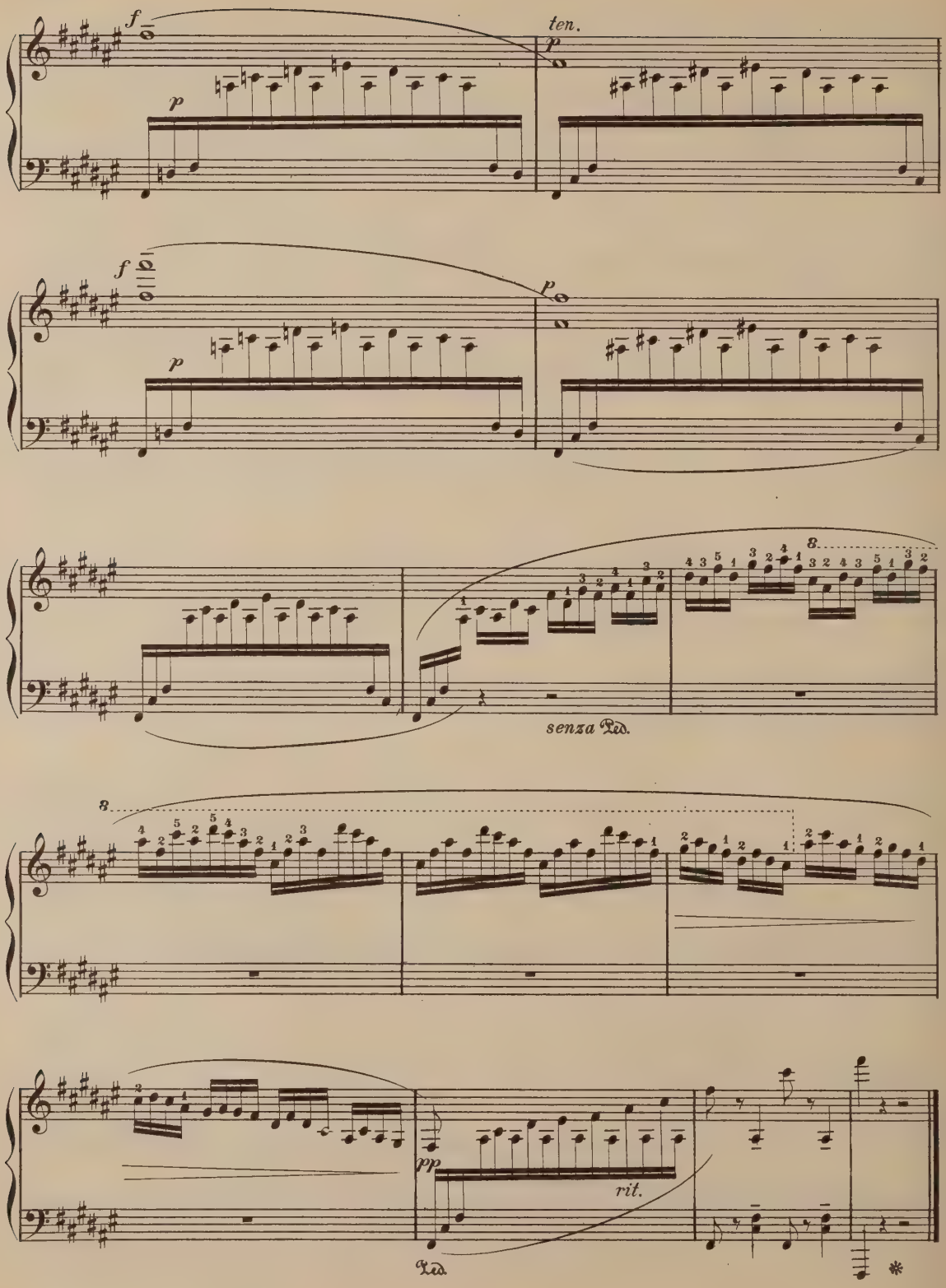

Ped.
* Ped. simile
l.h.
l.h.
pp


poco a poco crescendo.
f
p
rinfz.
cre
scen
do
f
rinforzando ed incalzando.
Ped.
Ped.
simile


8
Ped.
tranquillo e dŏlcemente.
f
p
Ped.
Ped.
Ped.
Ped.
l.h.
l.h.
l.h.


poco f
f
Ped.
dolcissimo.
pp
Ped.
simile


Ped.
Ped.
simile
5
Ped.


f
p
ten.
p
f
p
p
8.
senza Ped.
8
pp
rit.
Ped.

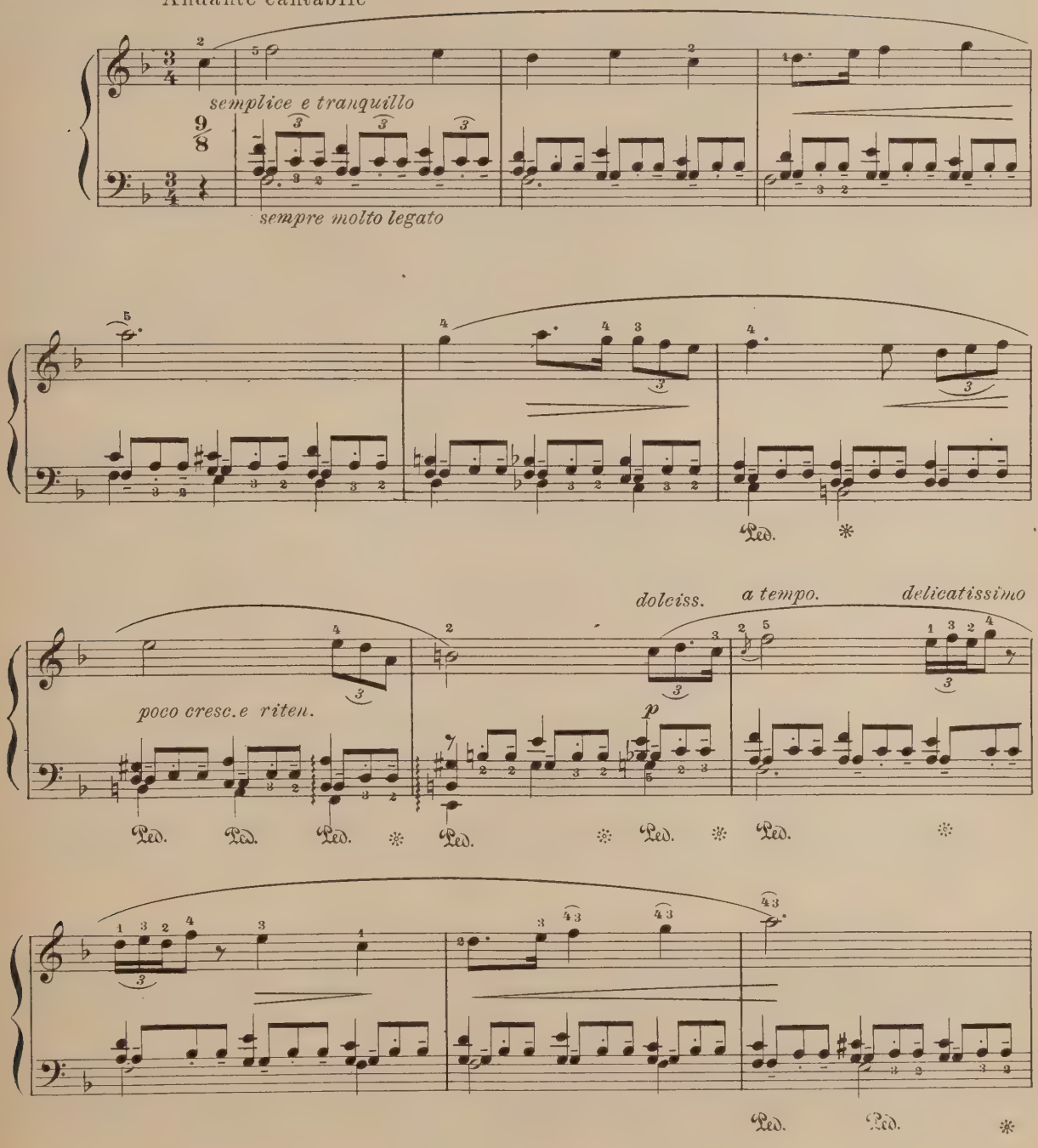
NOCTURNE

F MAJOR

From the CENTURY LIBRARY *of* MUSIC
Edited by Ignace J. Paderewski

CHOPIN
Op. 15, No 1

Andante cantabile



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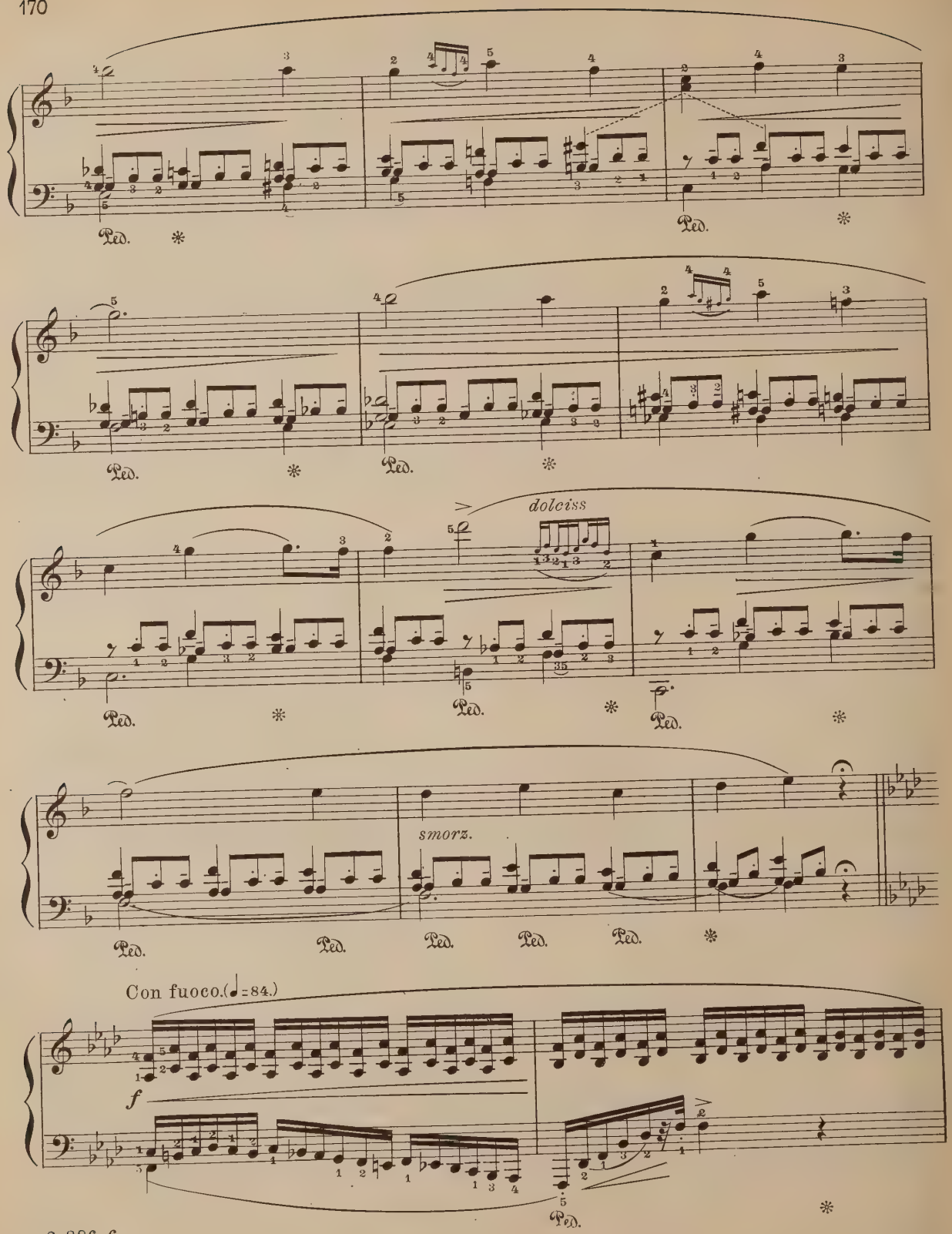
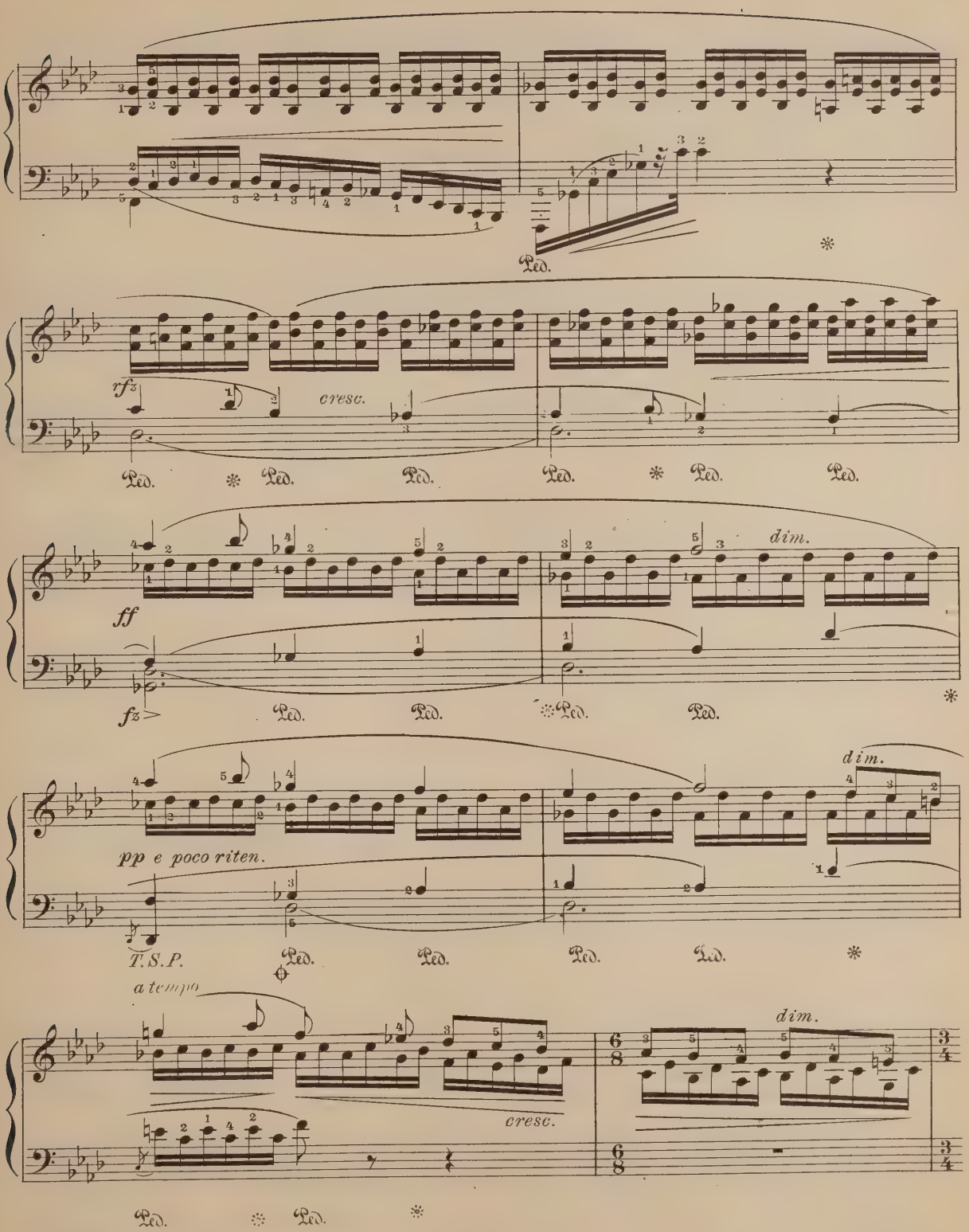
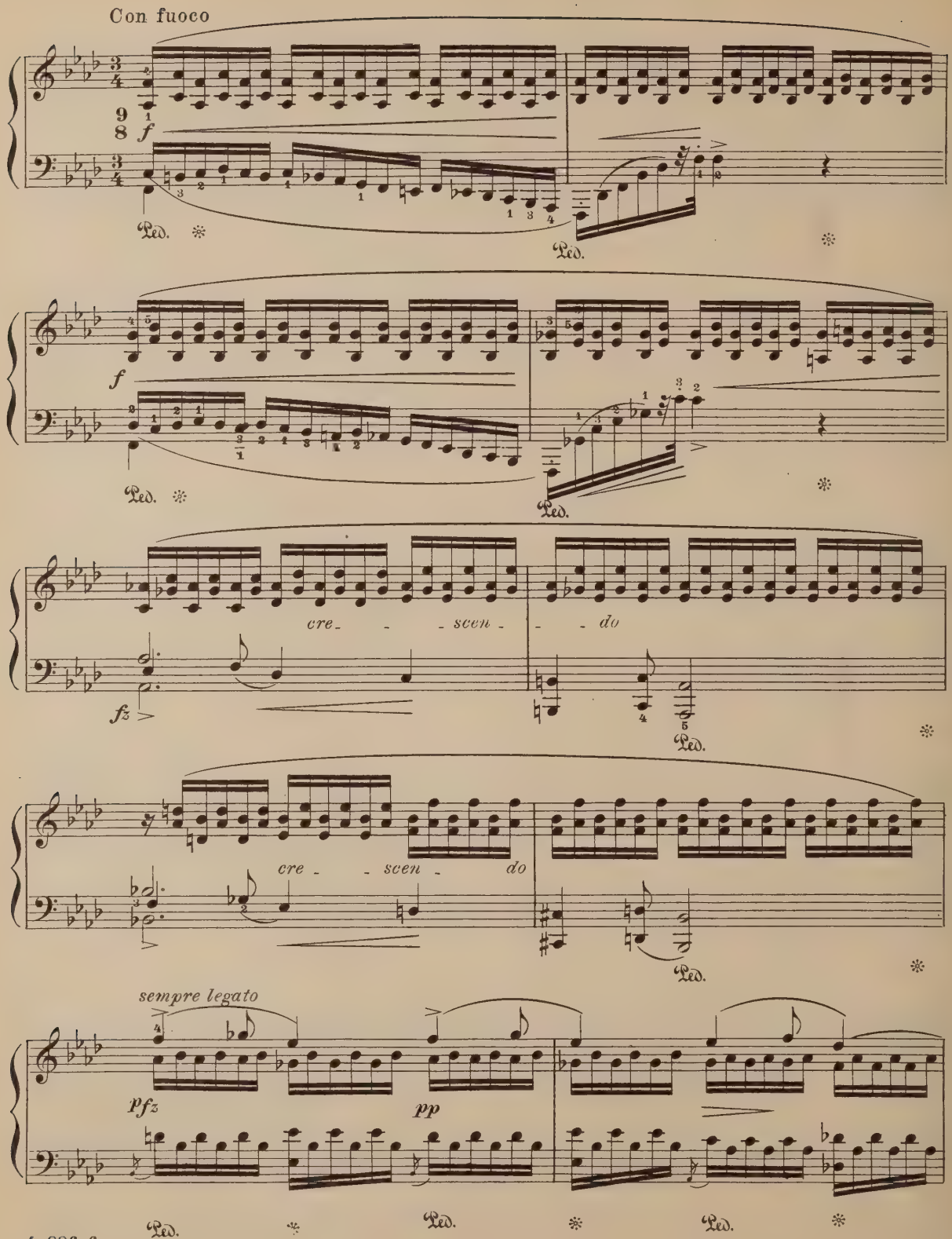
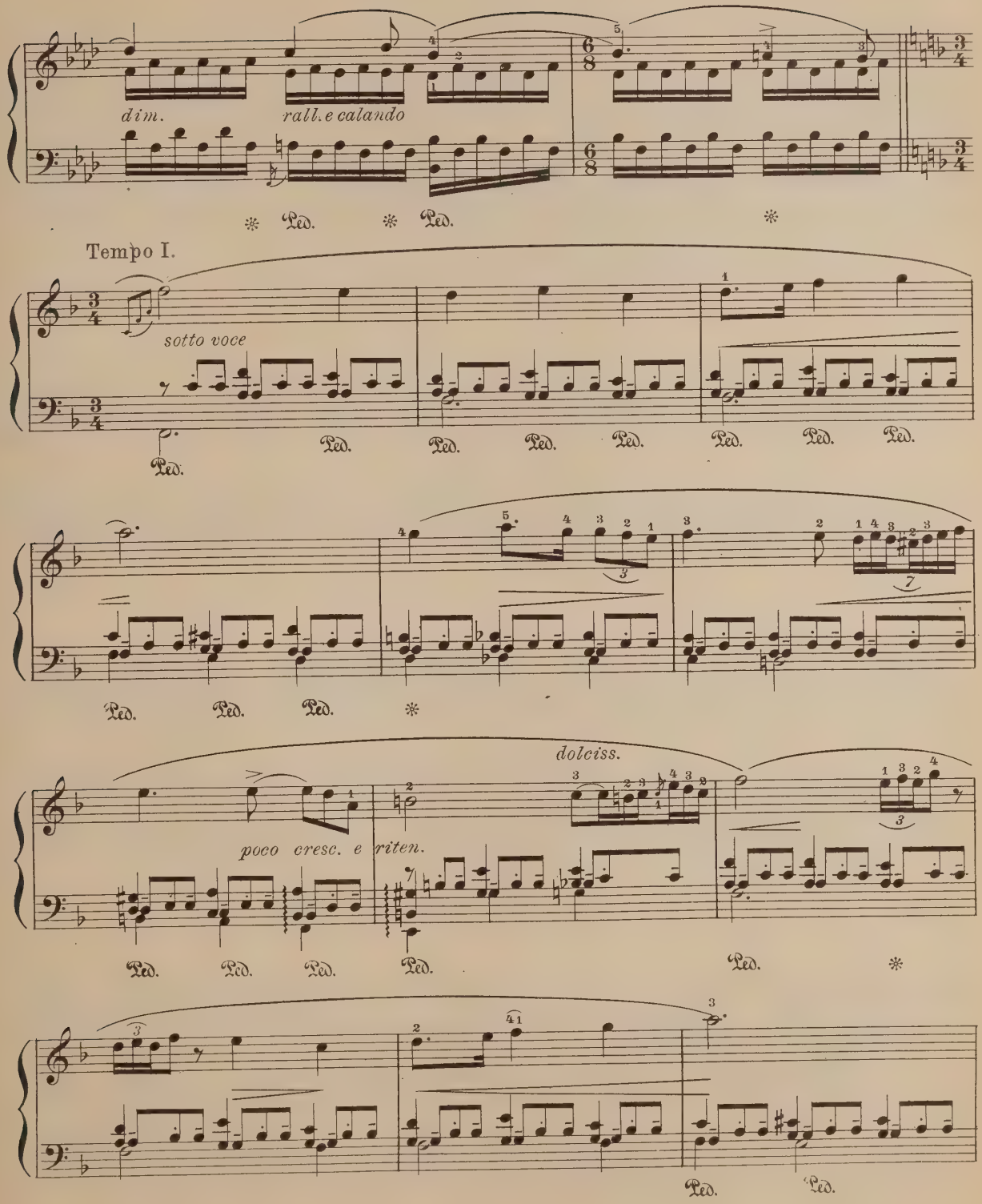
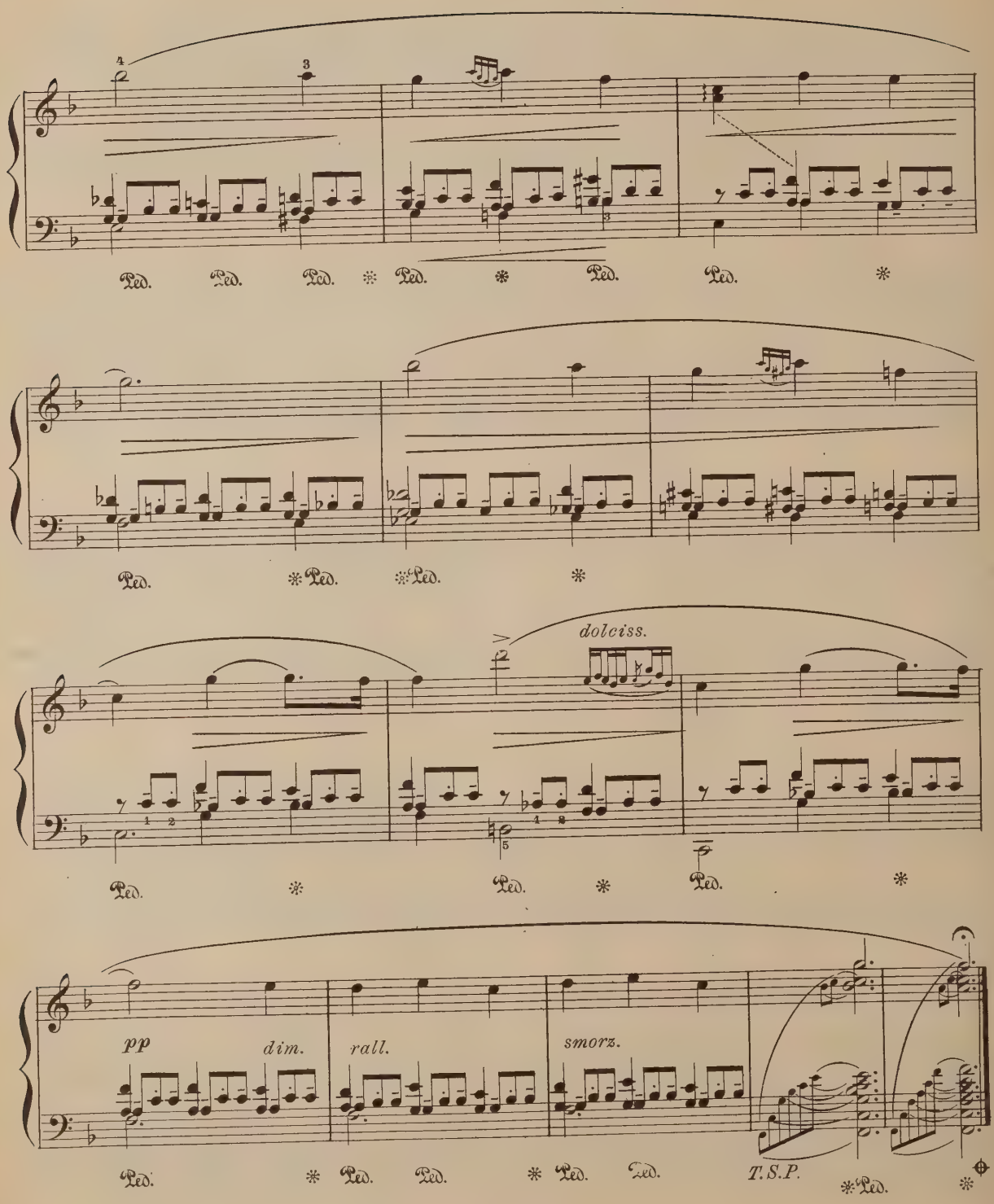

dolciss
smorz.
Con fuoco.(♩=84.)
f
Ped.


Ped.
rf
cresc.
Ped. Ped. Ped. Ped. Ped. Ped.
dim.
ff
fz
Ped. Ped. Ped. Ped.
dim.
pp e poco riten.
T.S.P.
Ped. Ped. Ped. Ped.
a tempo
dim.
cresc.
Ped. Ped.


Con fuoco
f
Ped.
f
cre - - scen - - do
fz
cre - - scen - do
sempre legato
pfz
pp


dim.
rall. e calando
Ped.
Tempo I.
sotto voce
dolciss.
poco cresc. e riten.

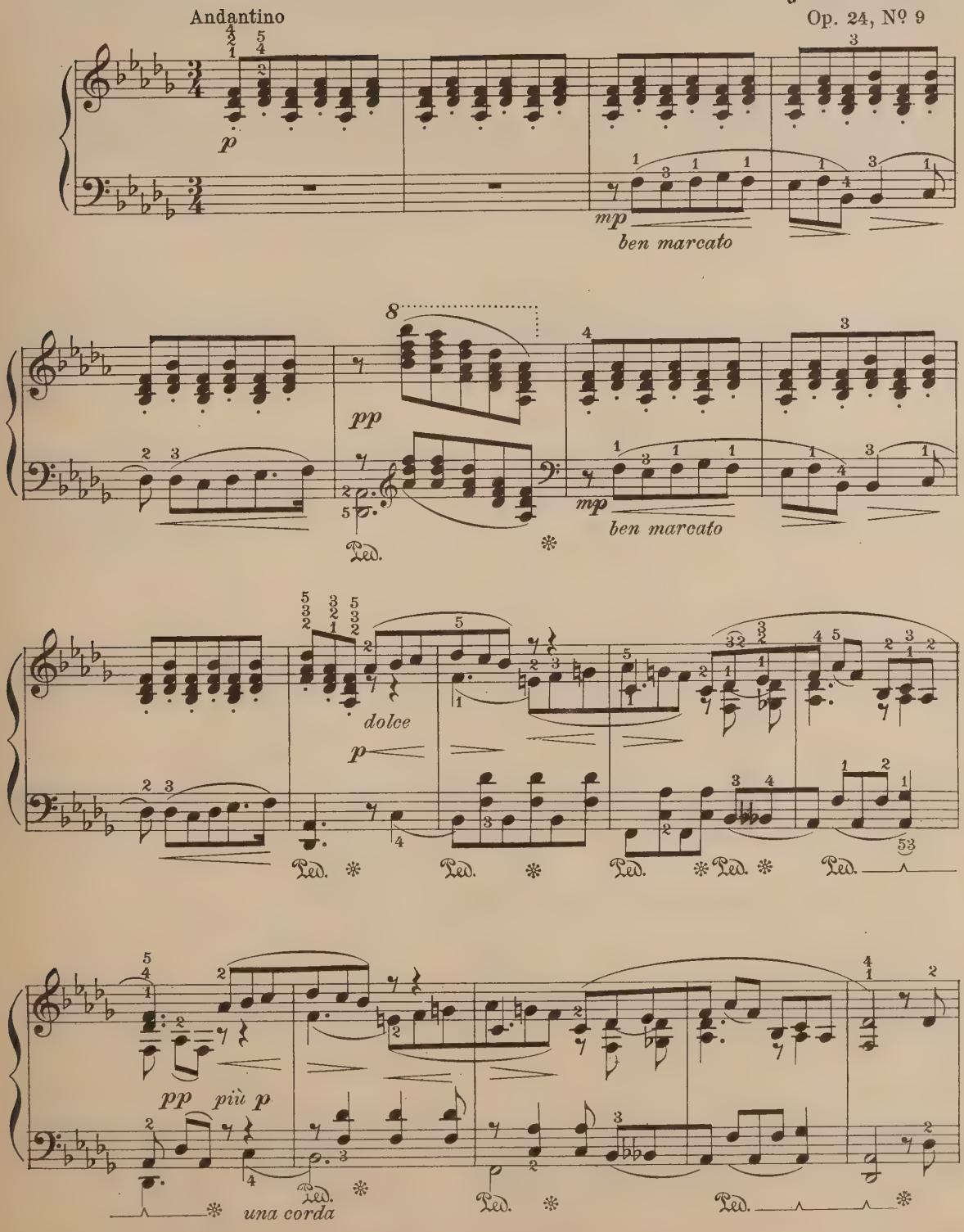

Ped. Ped. Ped. Ped. Ped. Ped. Ped.
Ped. Ped. Ped.
dolciss.
Ped. Ped. Ped.
pp
dim.
rall.
smorz.
Ped. Ped. Ped. Ped. Ped. Ped. T.S.P. Ped.

ROMANCE

Edited by
Charles Dennée

D.-FLAT MAJOR

JEAN SIBELIUS
Op. 24, Nº 9



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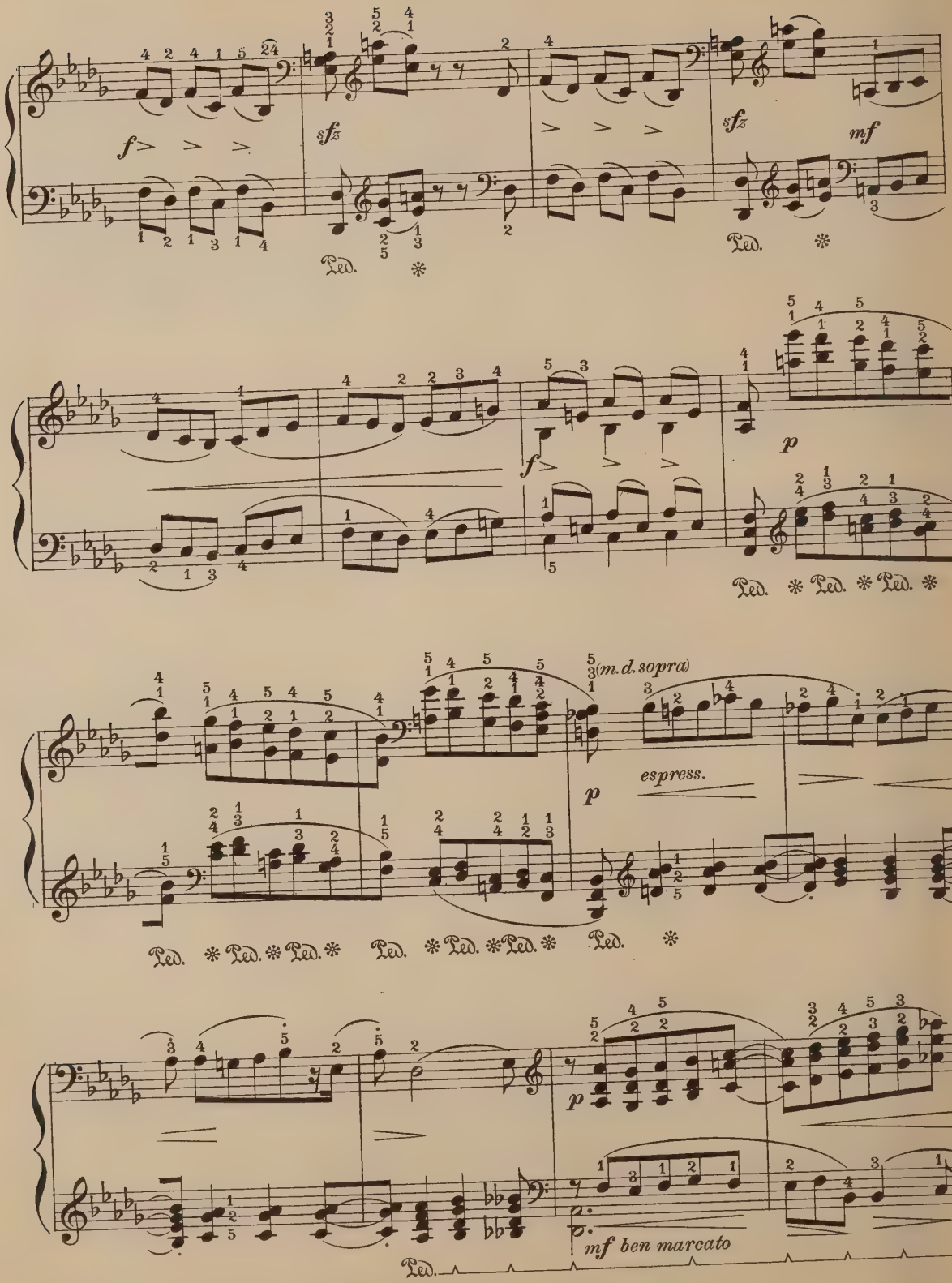
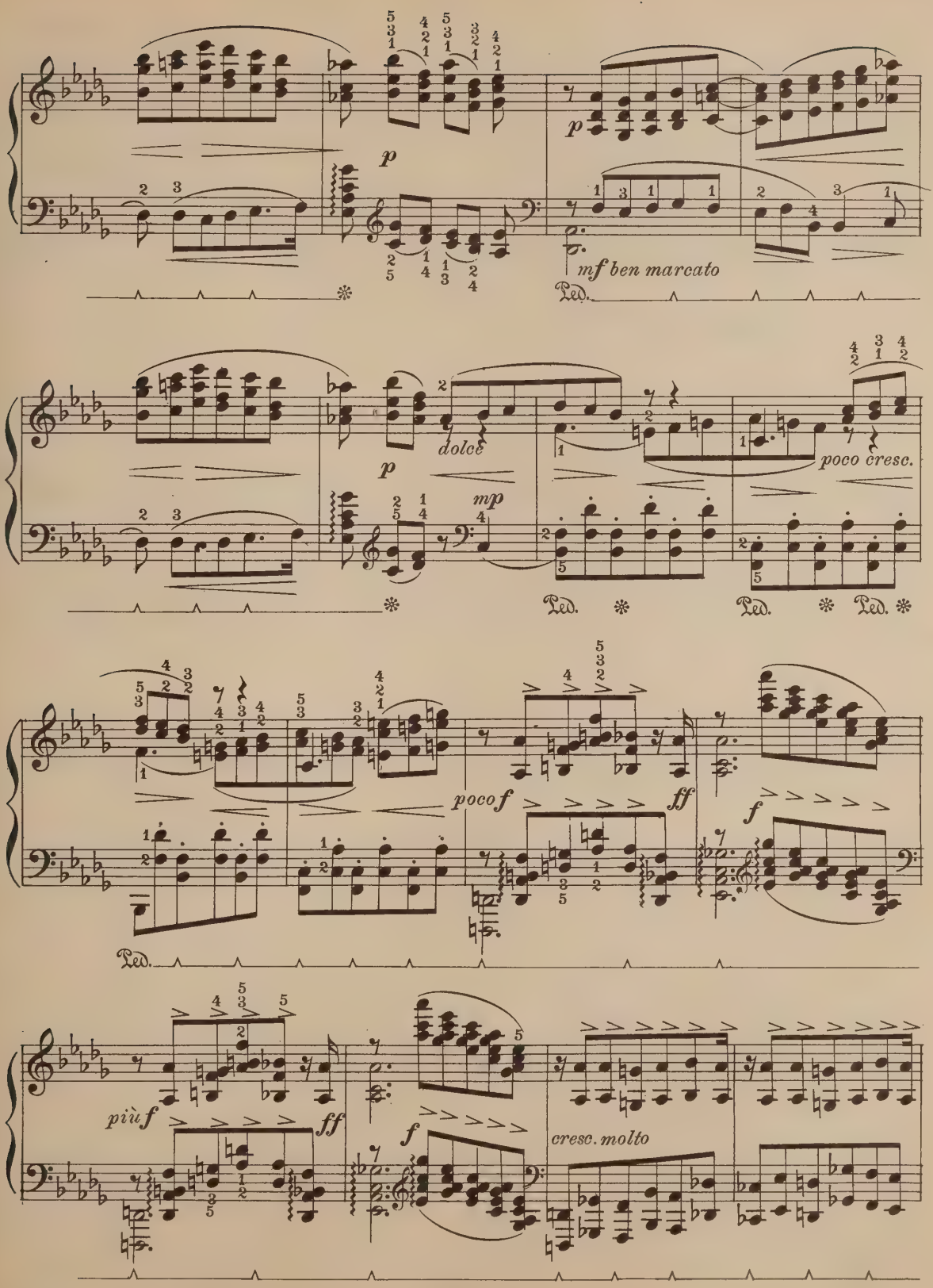
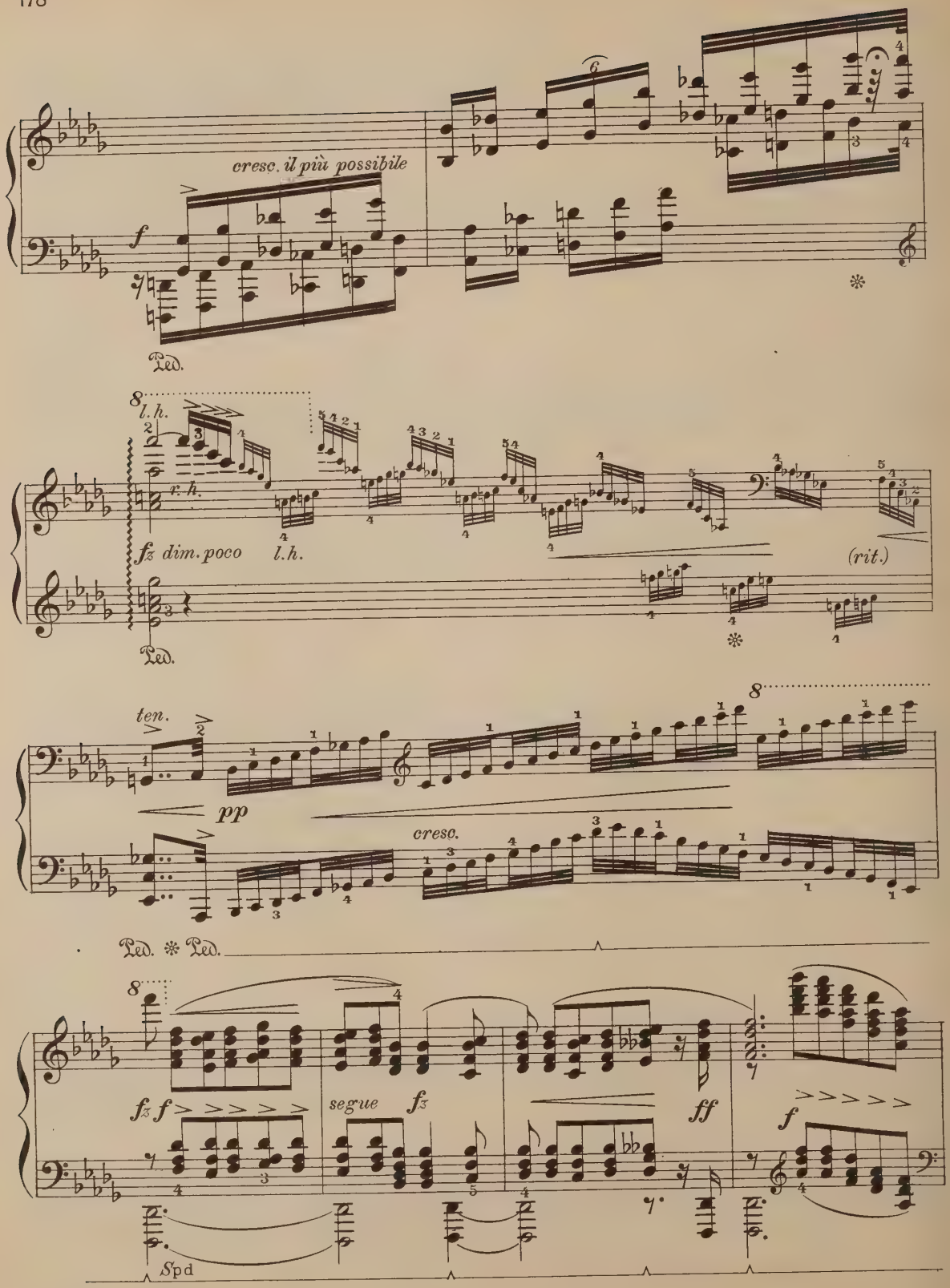
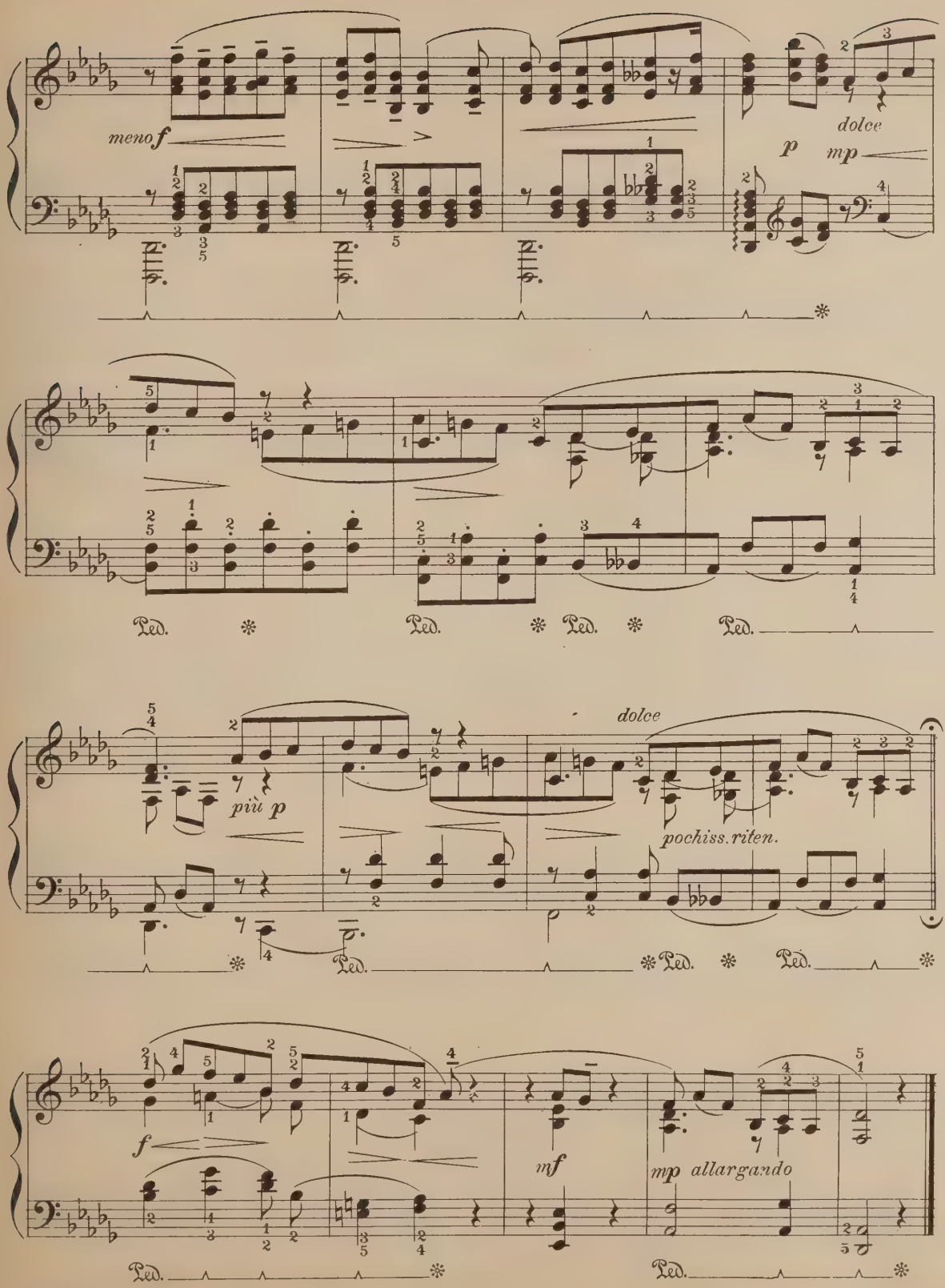

f
sfz
sfz
mf
Ped.
p
f
(m.d.sopra)
espress.
p
mf ben marcato


p
mf ben marcato
Ped.
dolce
mp
poco cresc.
poco f
ff
più f
cresc. molto


cresc. il più possibile
f
Ped.
8
l.h.
r.h.
fz dim. poco
l.h.
(rit.)
Ped.
ten.
pp
cresc.
Ped. Ped.
fz f
segue
fz
ff
f
Spd

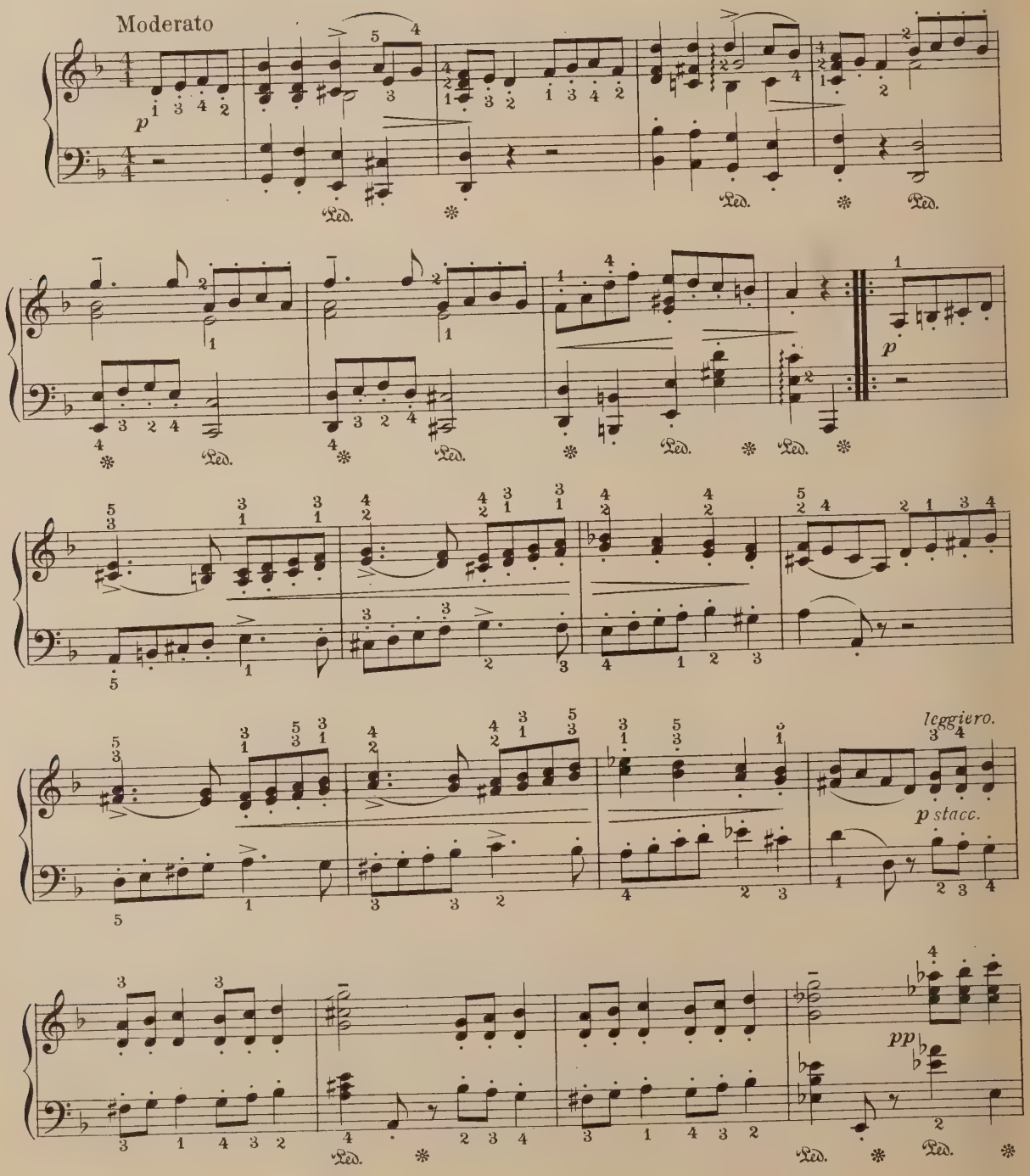

meno f
dolce
p
mp
Ped.
più p
dolce
pochiss. riten.
f
mf
mp allargando

GAVOTTE AND MUSETTE

(From Suite in D minor)

EUGEN d' ALBERT
Op. 1, No. 4.

Edited by
August Fraemcke



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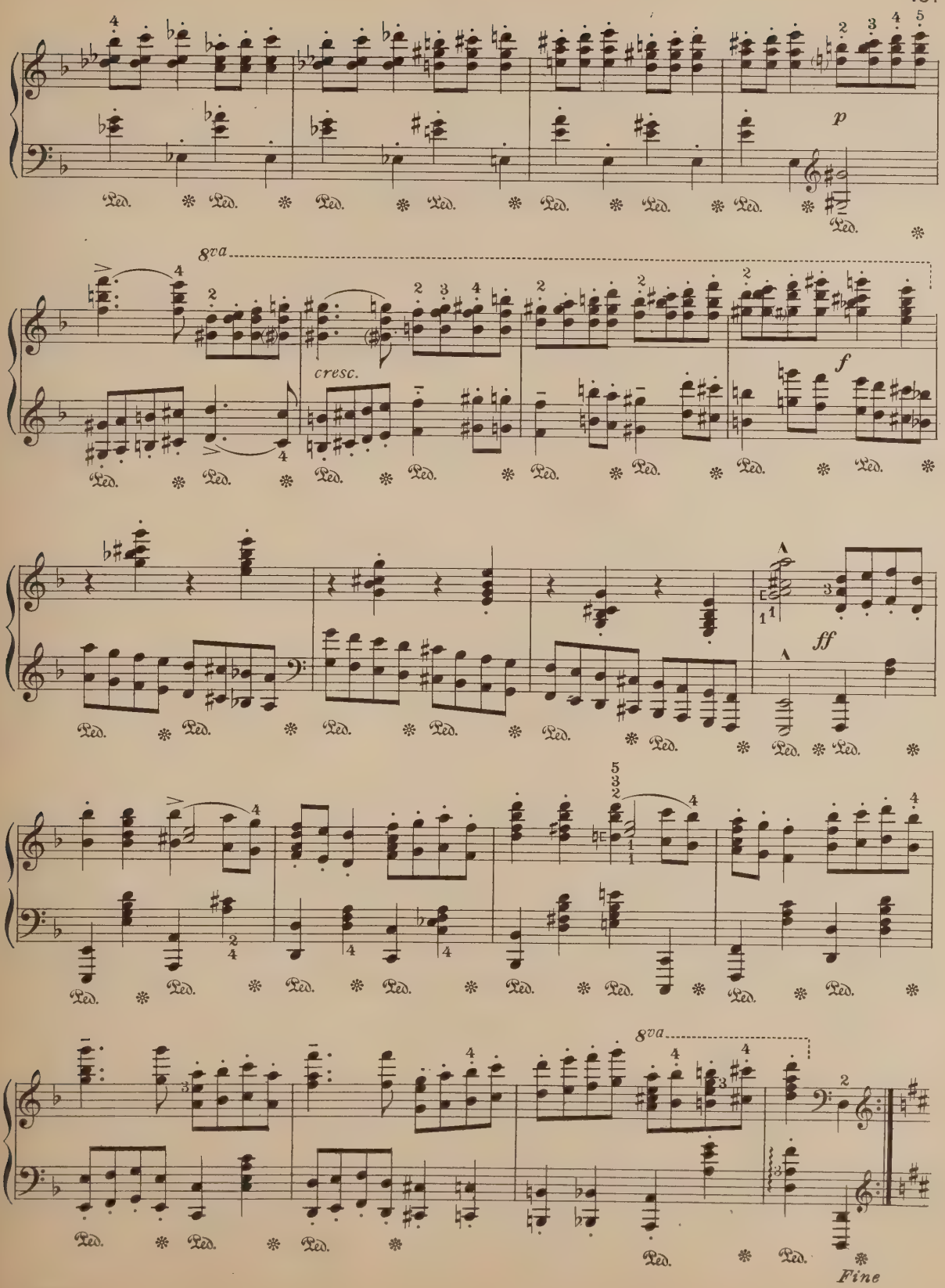
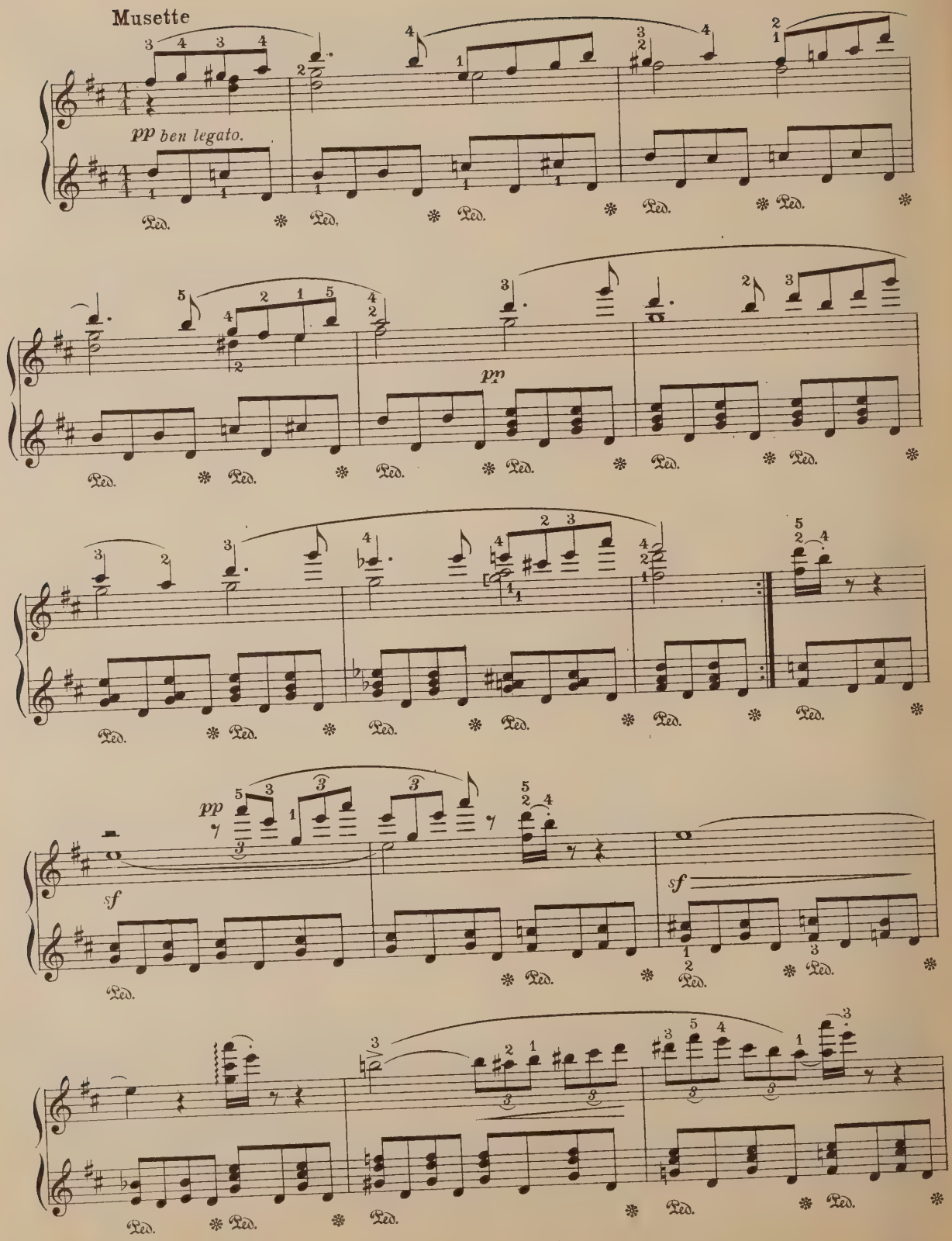
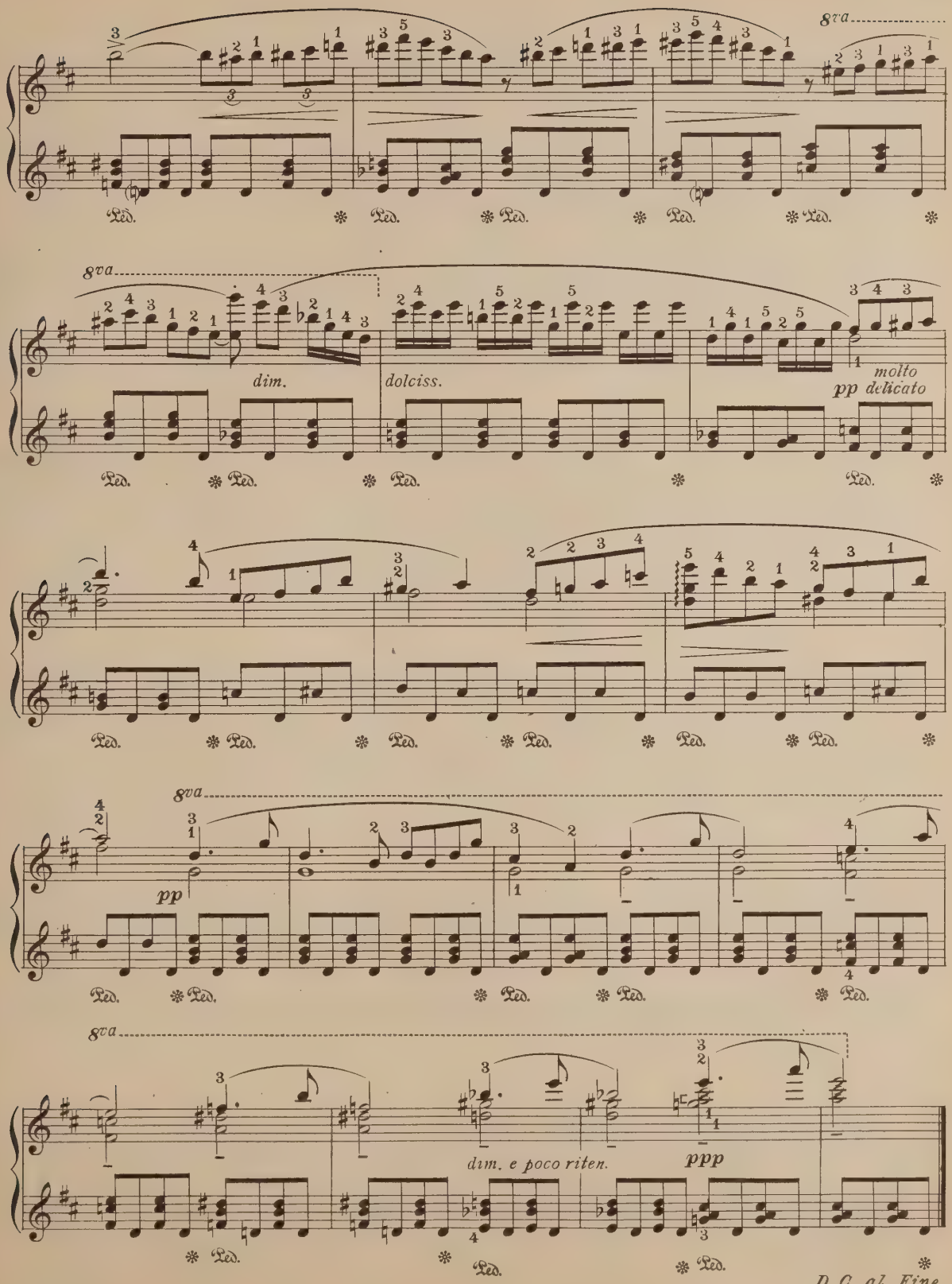

p
8va
cresc.
f
ff
8va
Fine


Musette
pp ben legato.
Ped.
pp
sf

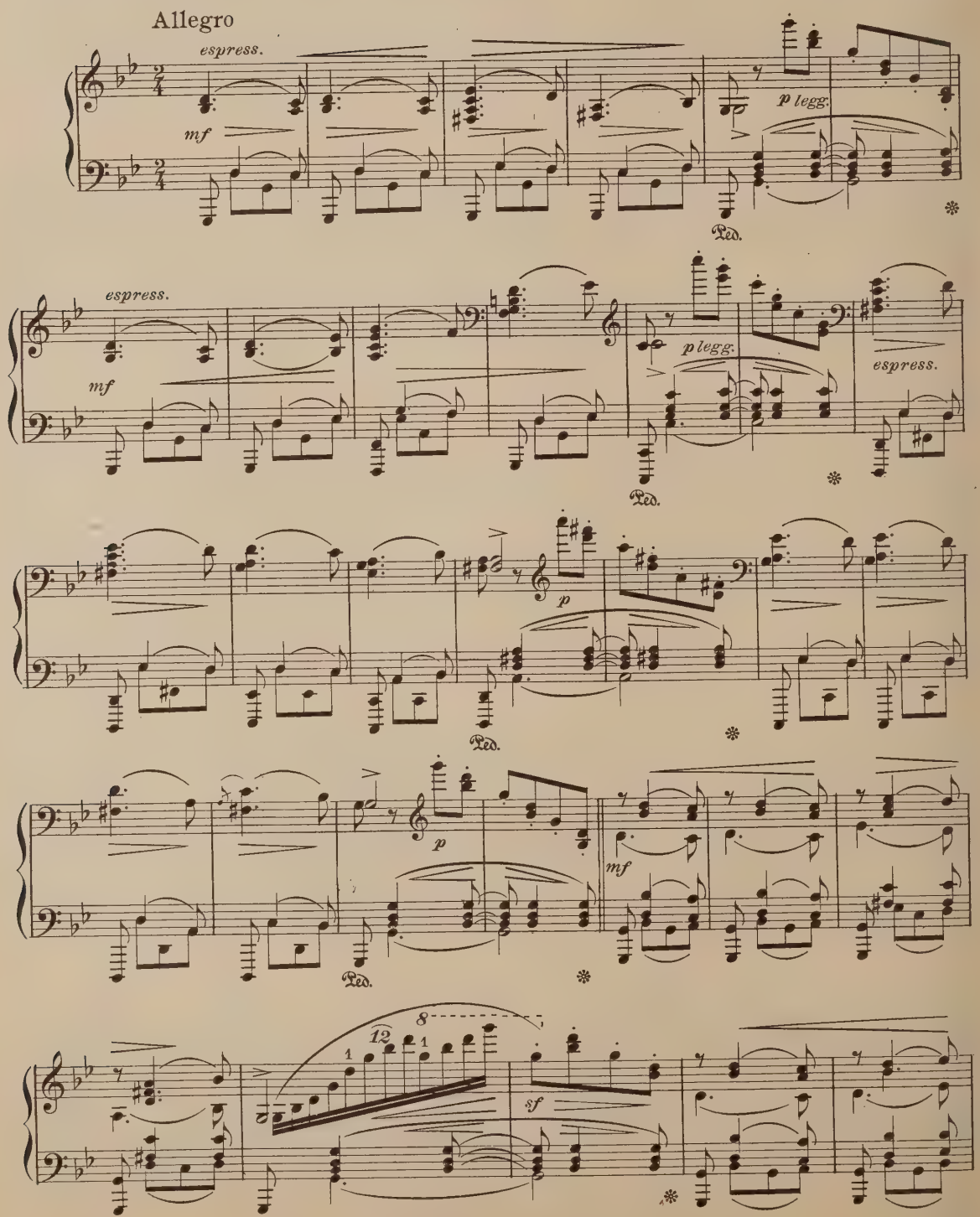

8va
Ped.
8va
dim.
dolciss.
molto
pp delicato
Ped.
Ped.
8va
pp
Ped.
8va
dim. e poco riten.
ppp
Ped.
D. C. al Fine

THREE HUNGARIAN DANCES

No. I, in G MINOR

Edited by
Charles Dennée

JOH. BRAHMS



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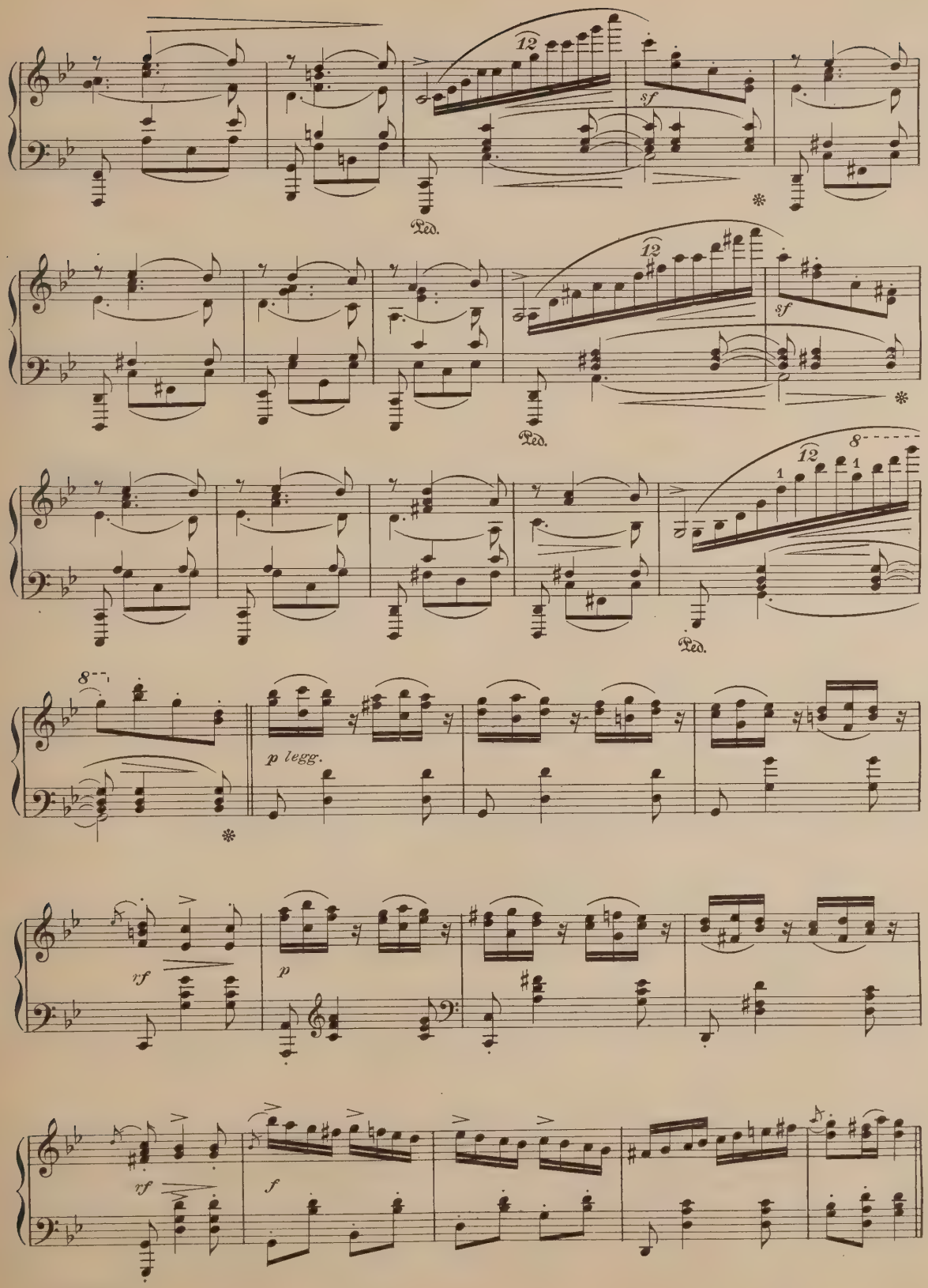
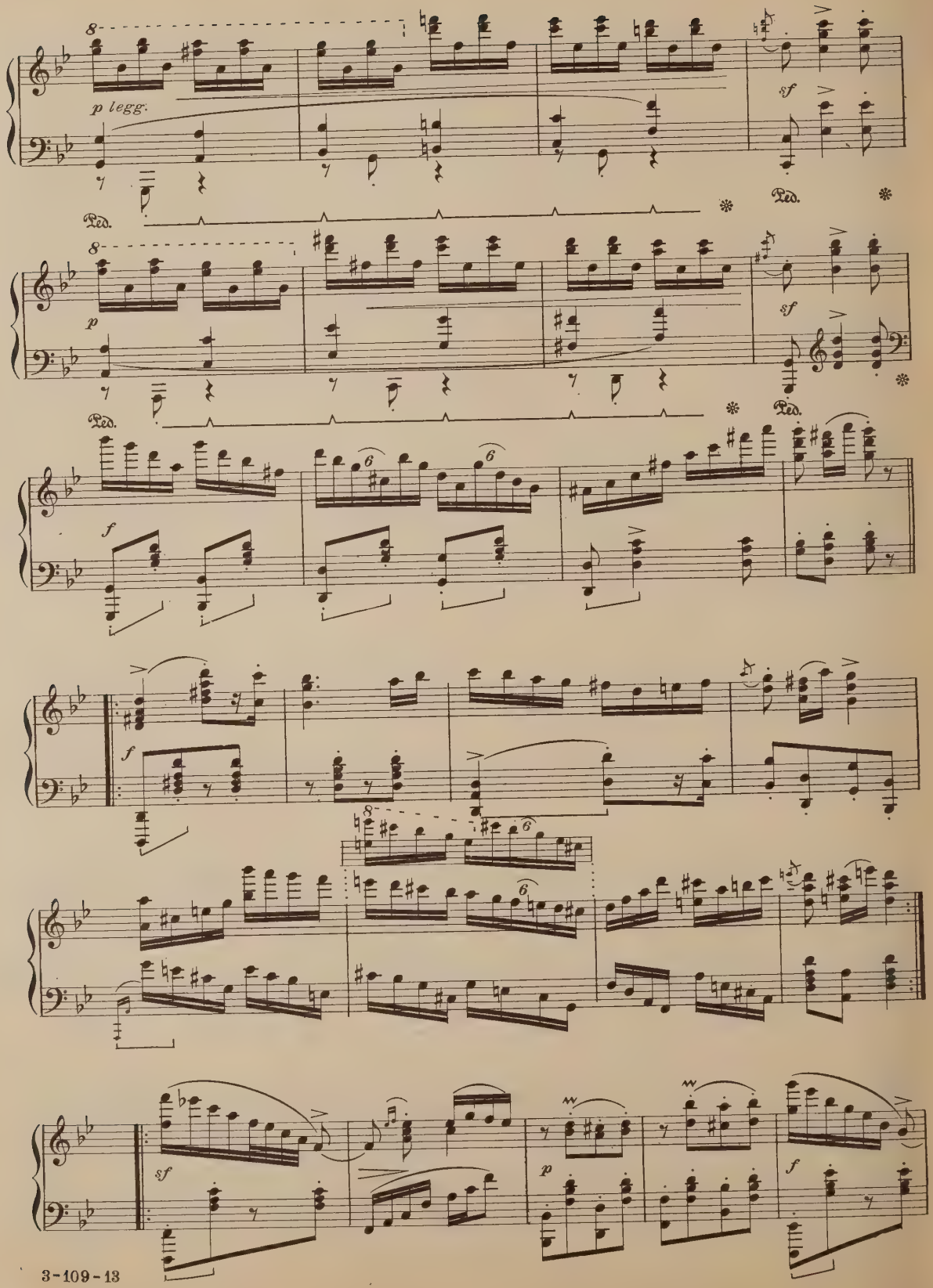
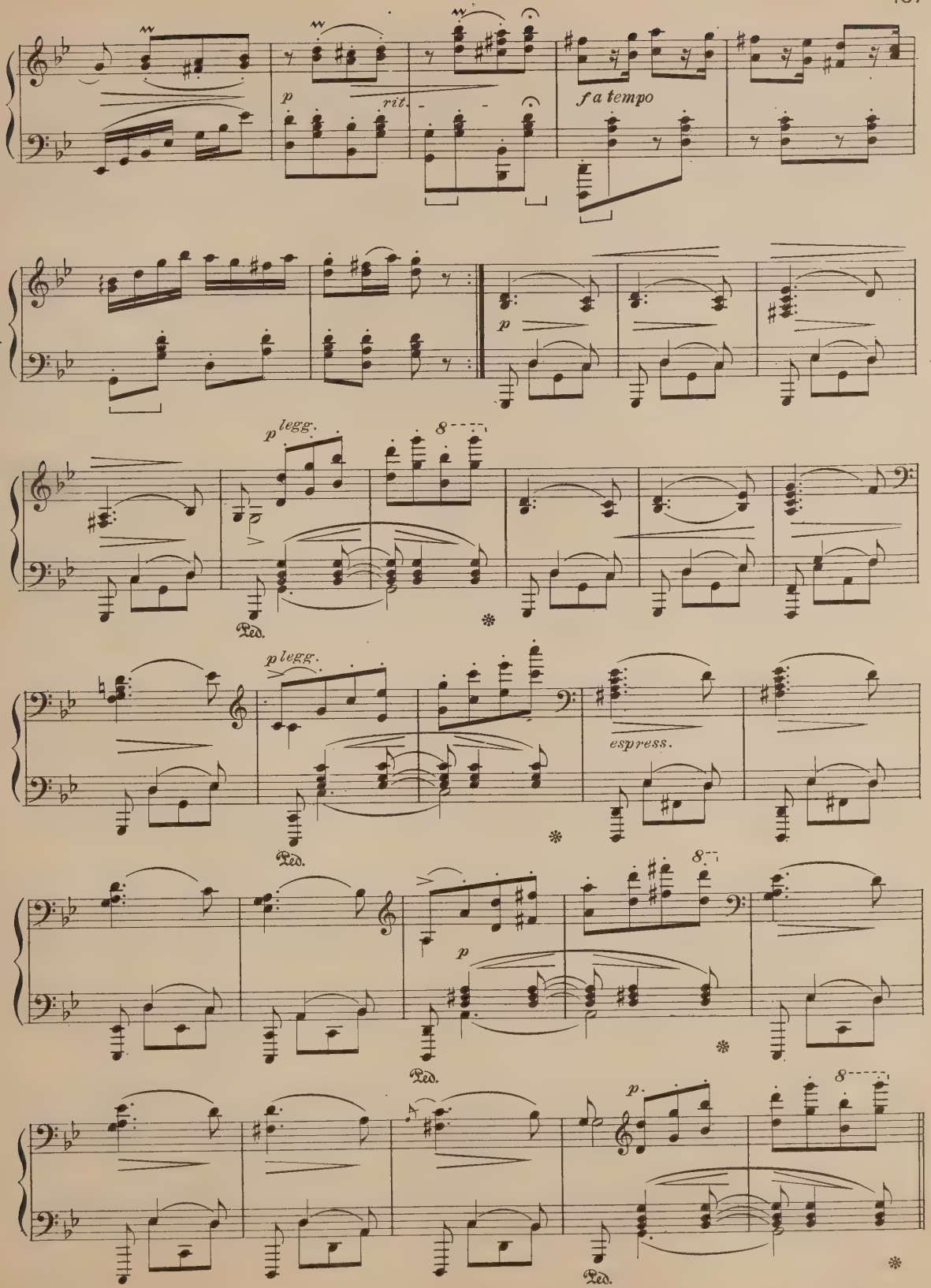
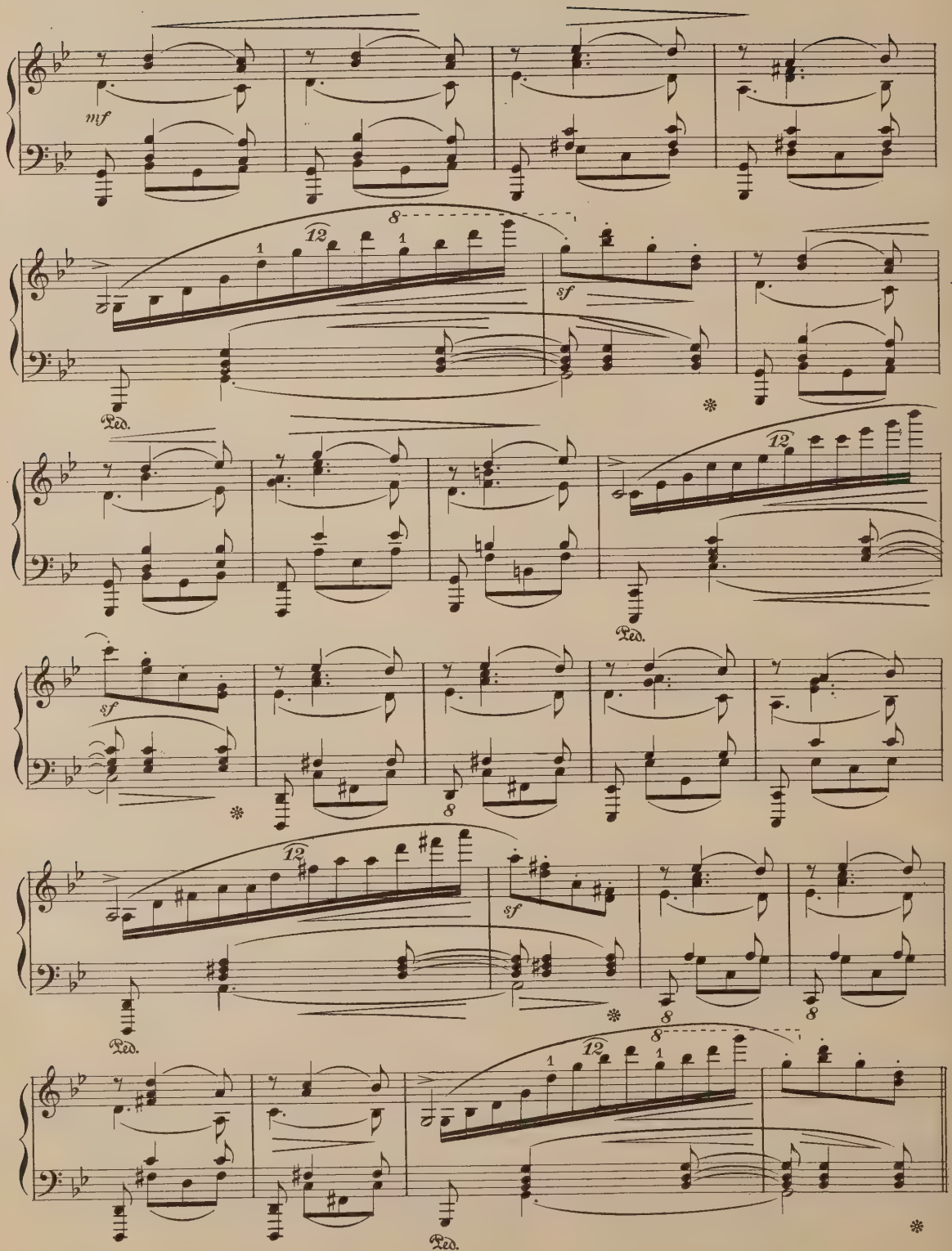
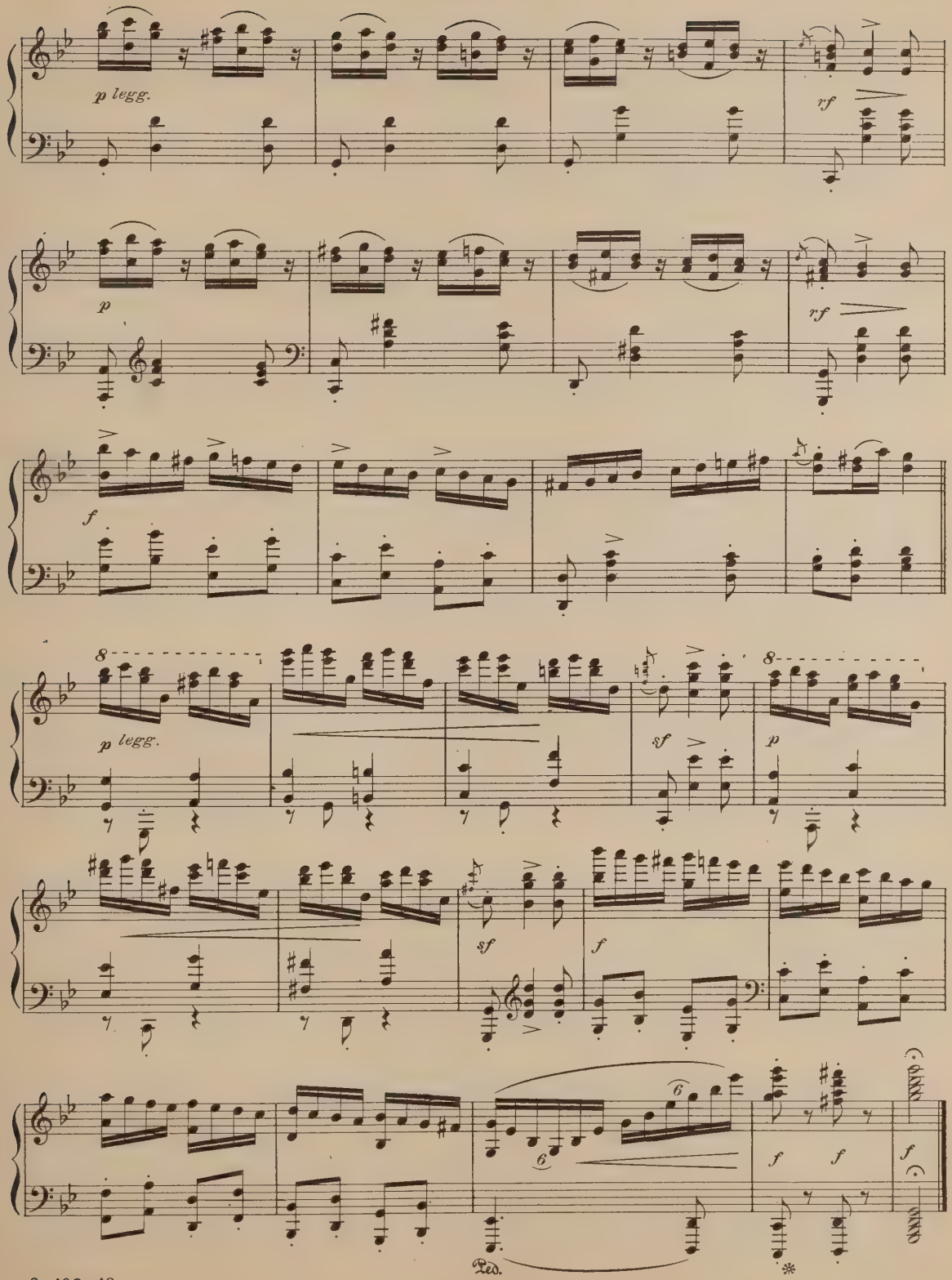

12
sf
Ped.
12
sf
Ped.
8
12
1
1
Ped.
8
p legg.
rf
p
rf
f

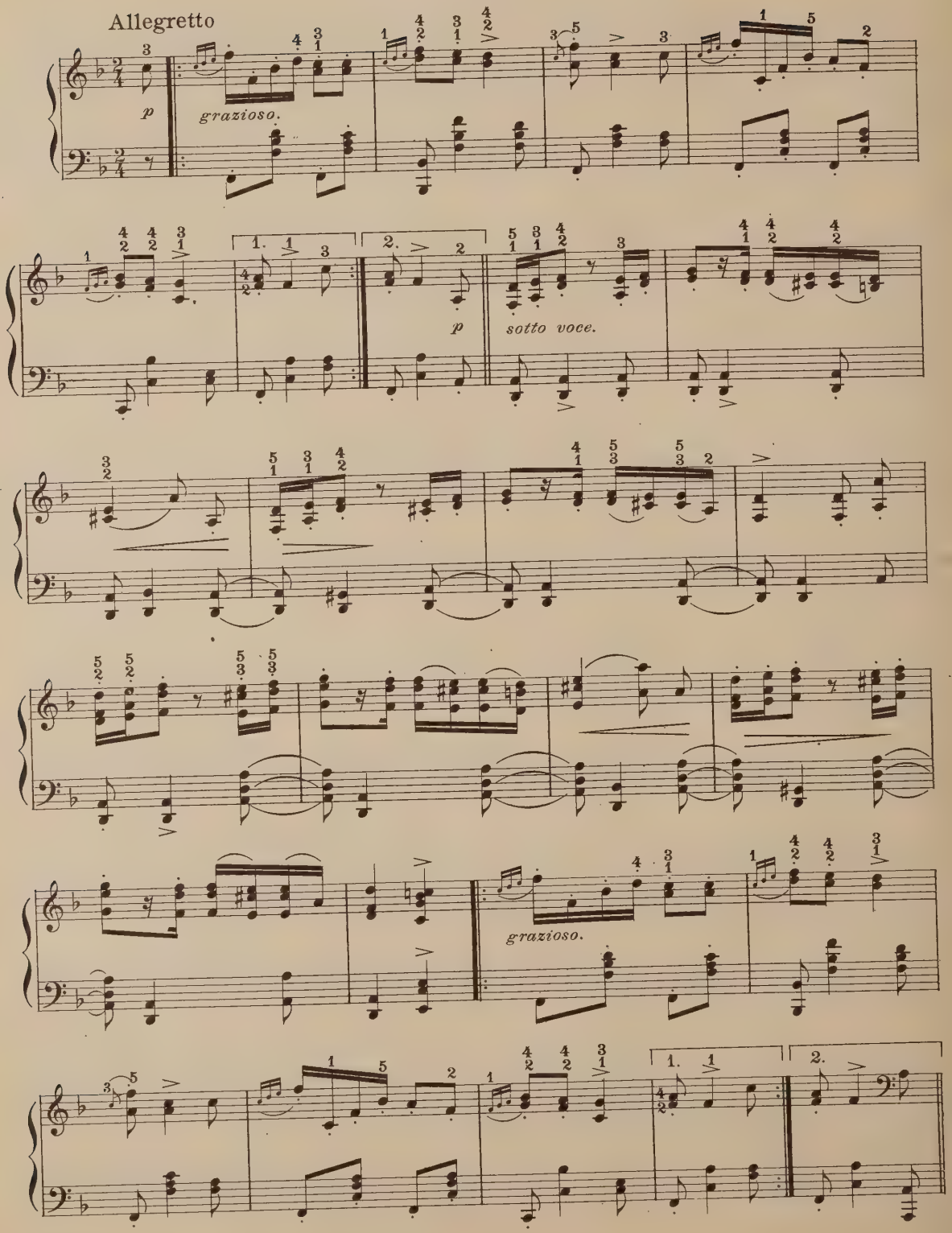

8
p legg.
sf
Ped.
Ped.
8
p
sf
Ped.
Ped.
f
6
6
f
8
6
6
sf
p
f

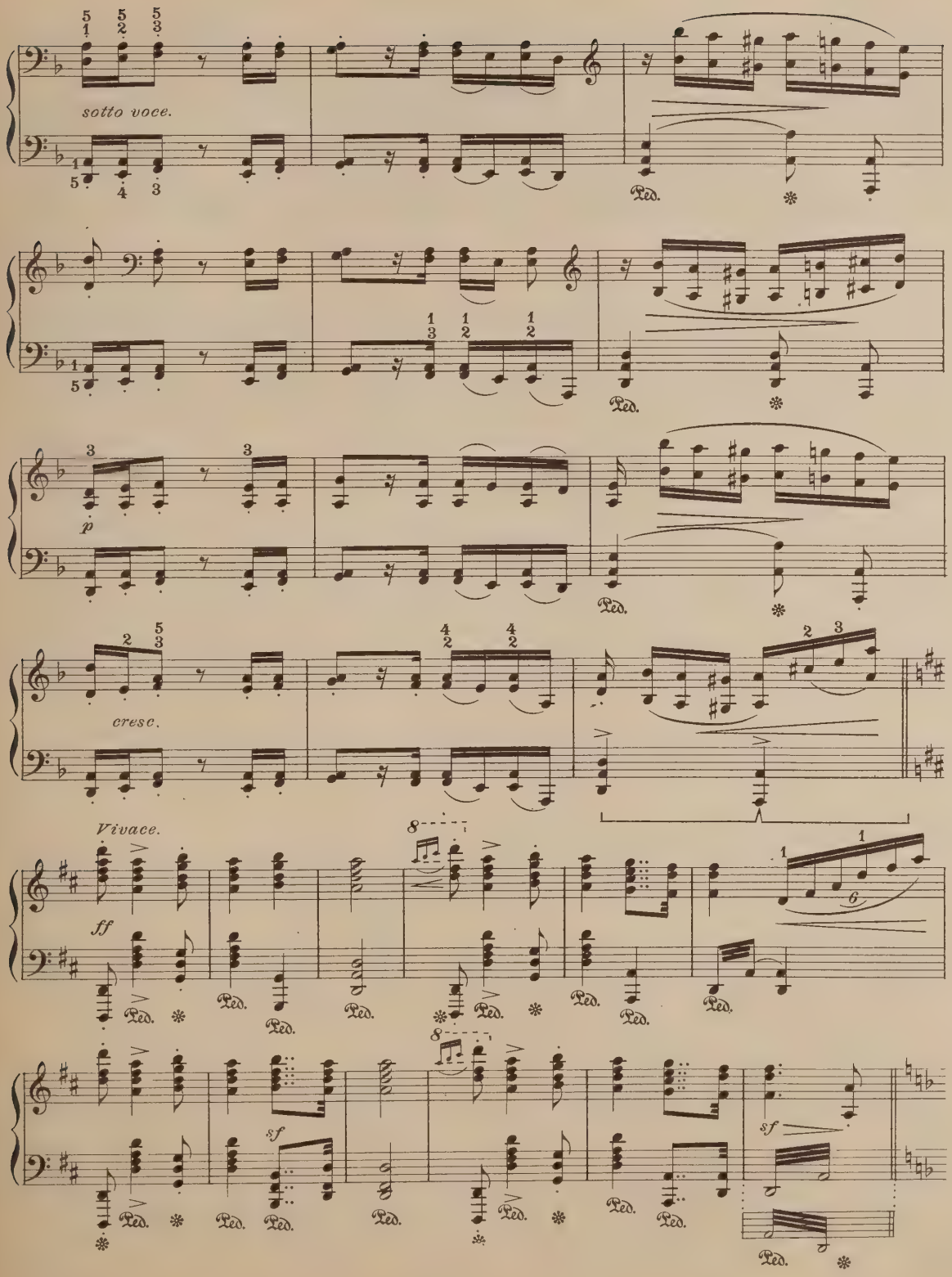

p
rit.
f a tempo
p
p legg.
8
Ped.
p legg.
espress.
Ped.
p
8
Ped.
p.
8
Ped.

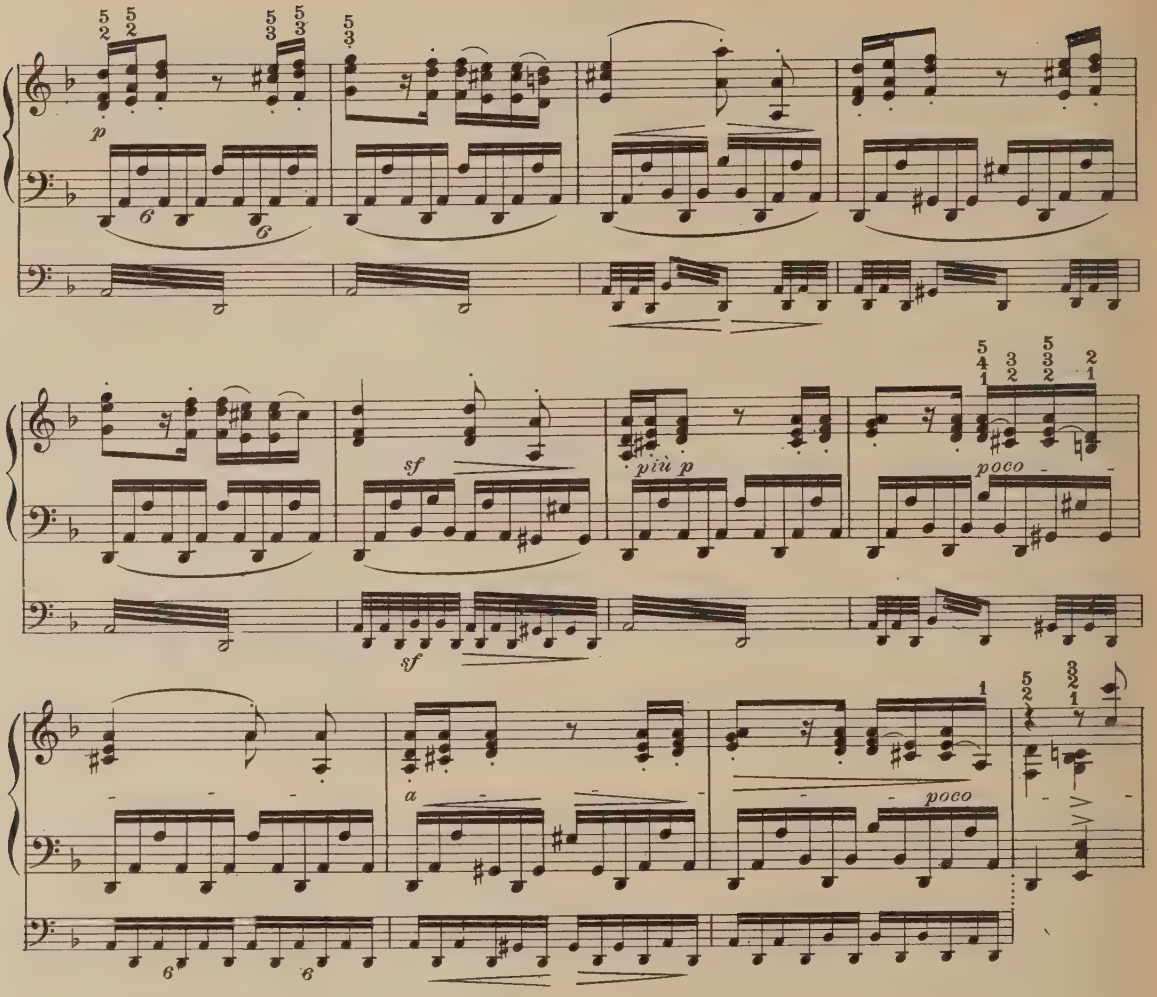

mf
sf
Ped.
sf
Ped.
Ped.


p legg.
rf
p
rf
f
8
p legg.
sf
p
8
sf
f
6
6
f
f
f
Ped.
*

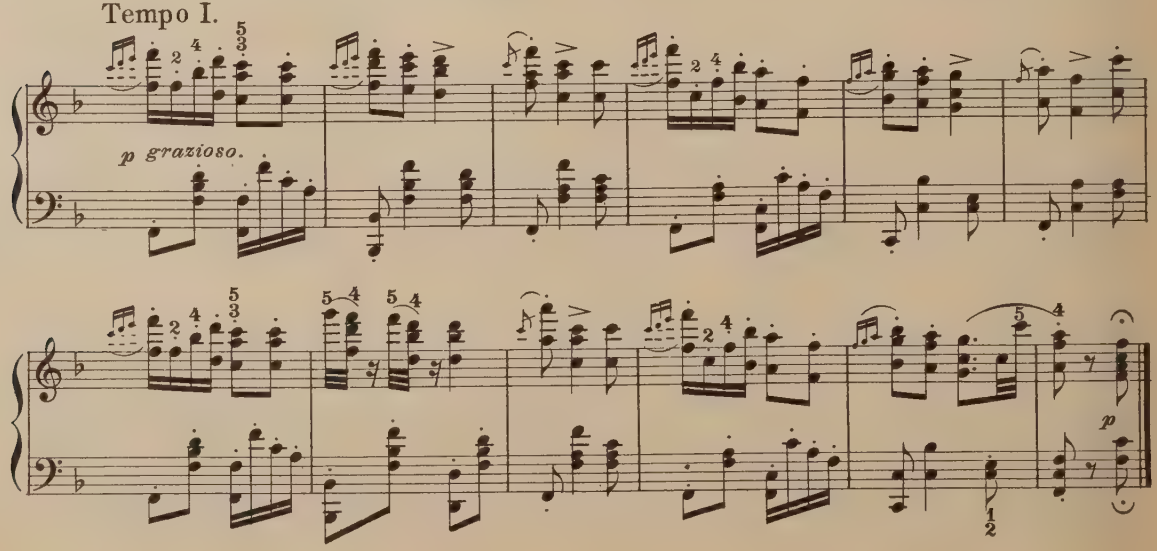
No. II, in F MAJOR



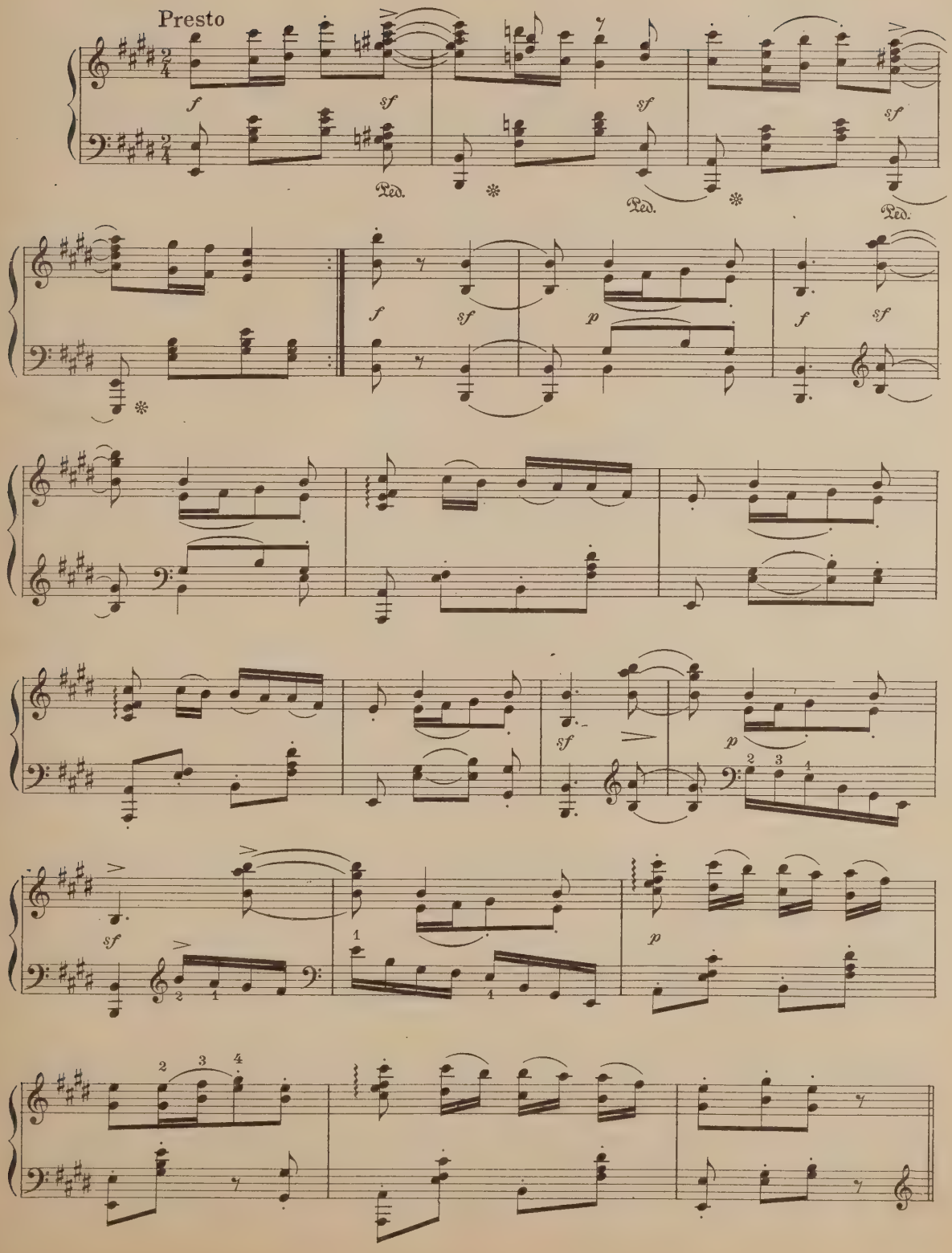

sotto voce.
Ped.
cresc.
Vivace.
ff
sf

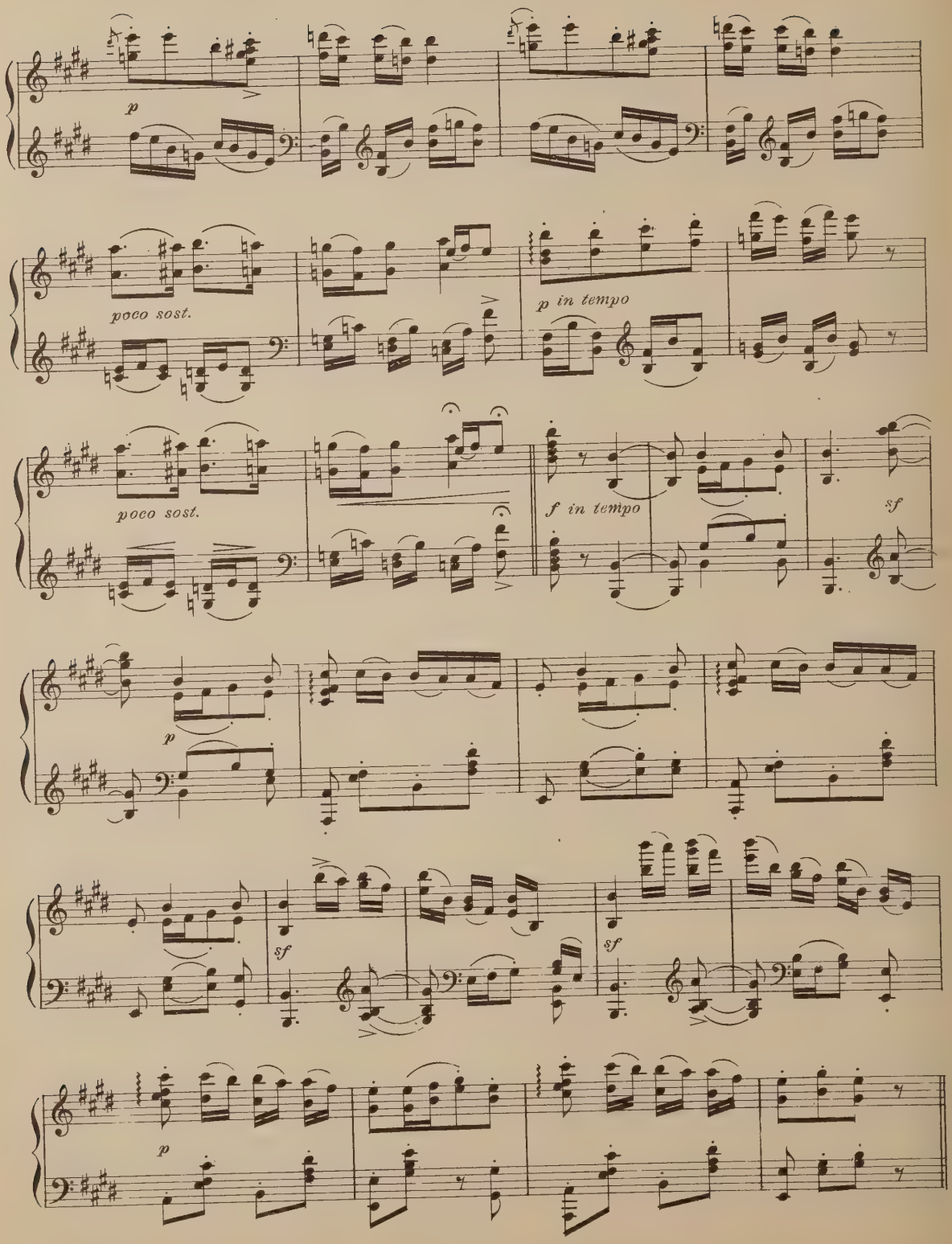


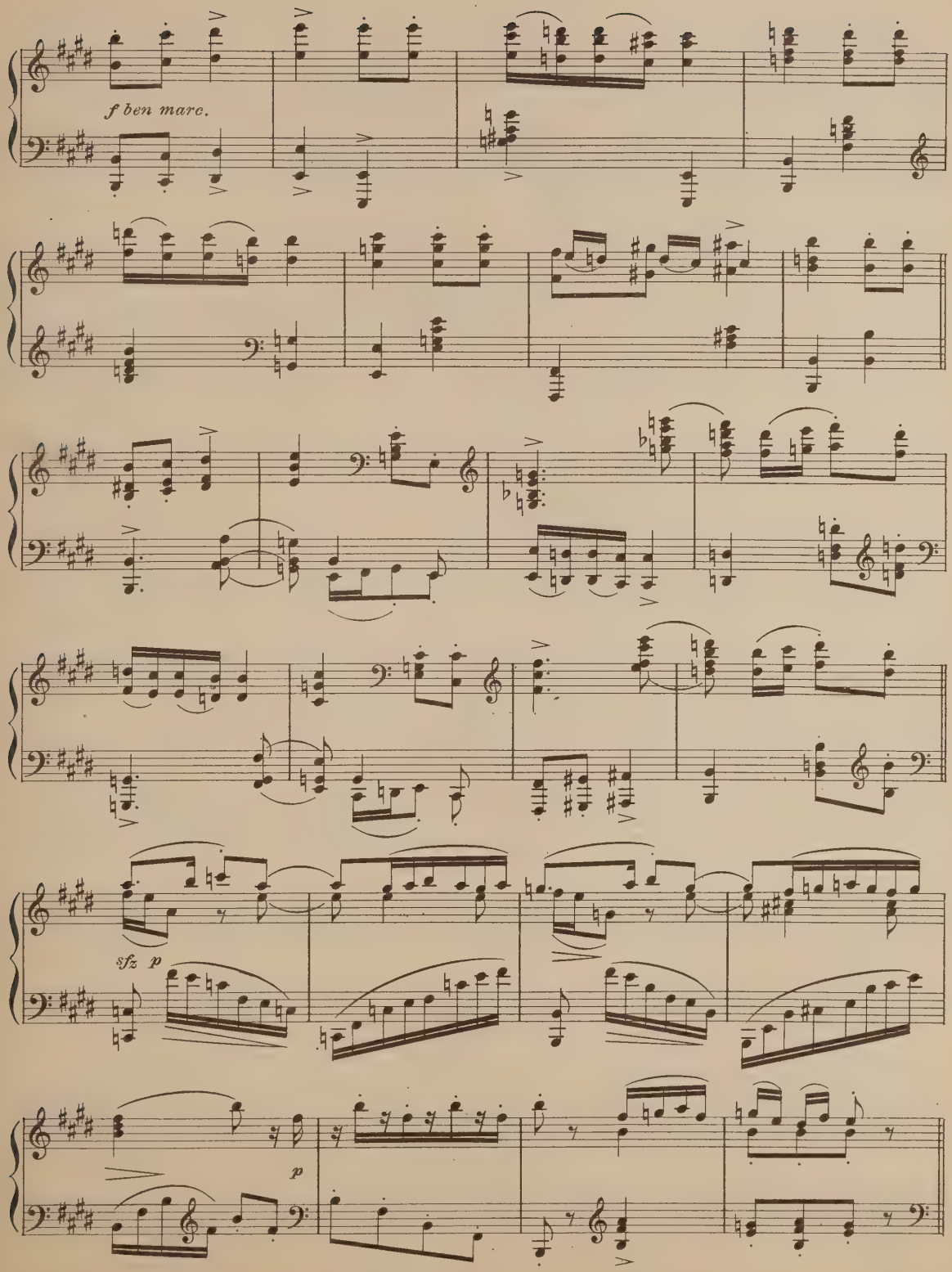
Tempo I.

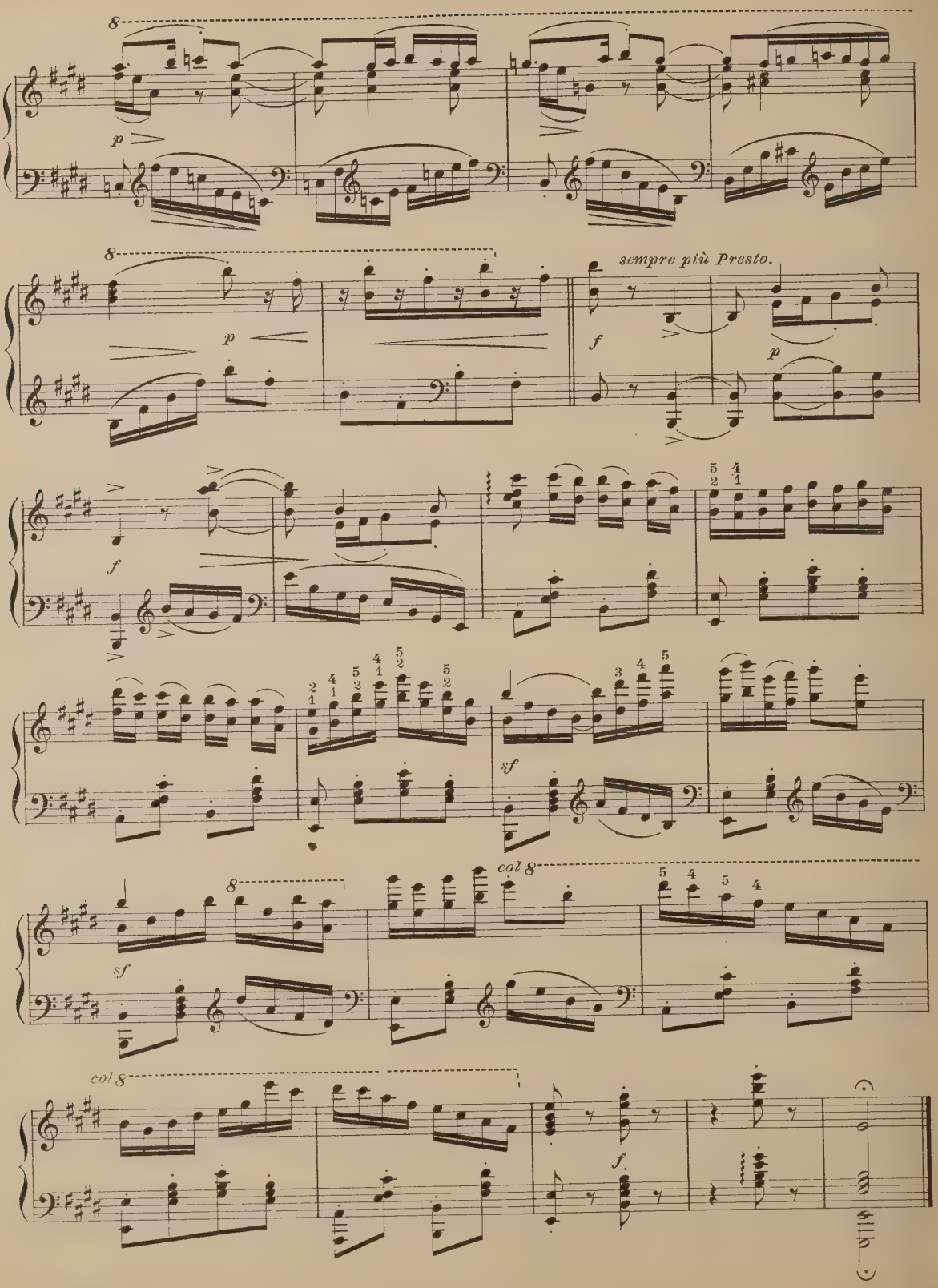


Nº III, in E MAJOR




p
poco sost.
p in tempo
poco sost.
f in tempo
sf
p
sf
sf
p


f ben marc.
sfz p
p

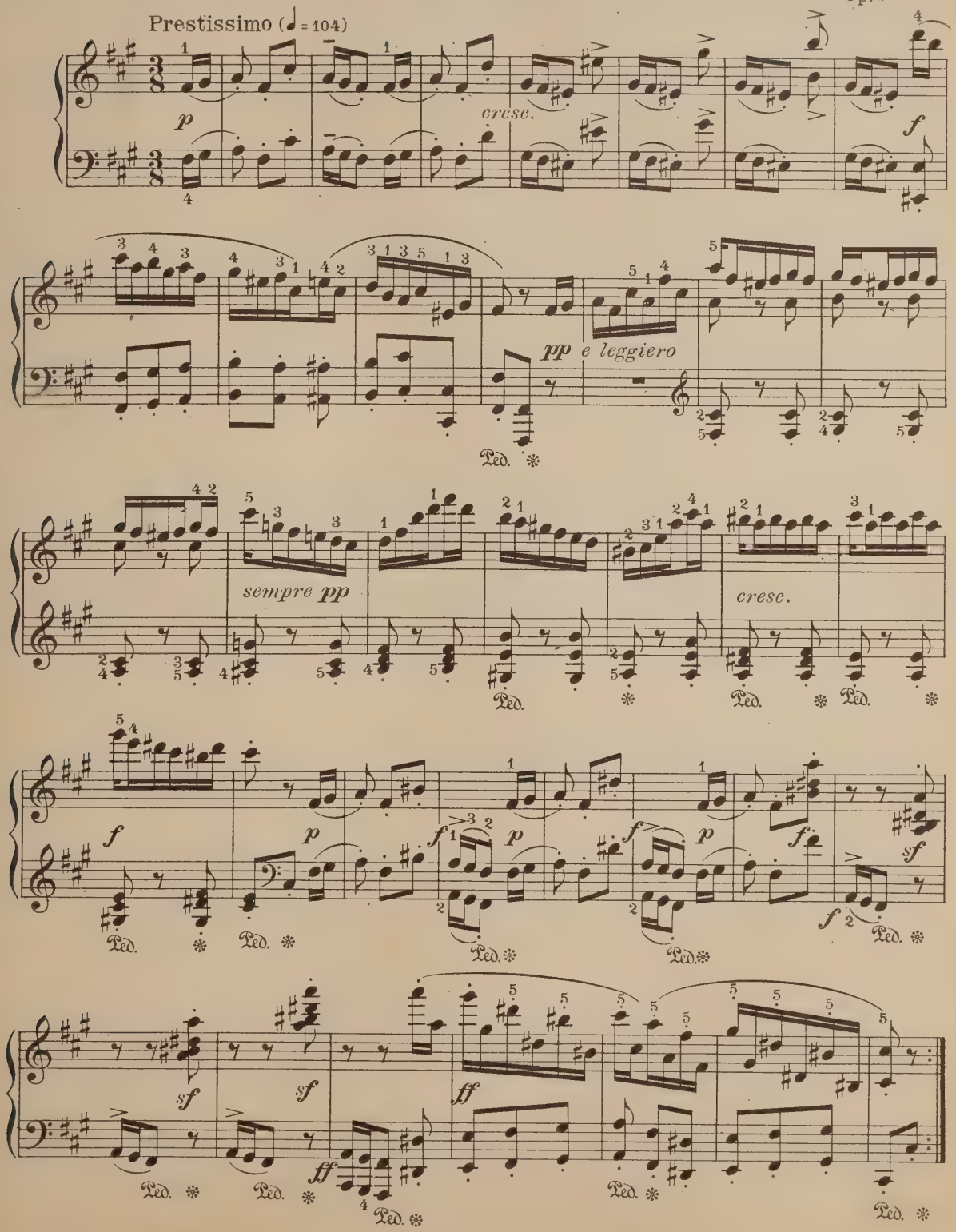

8
p
8
p
sempre più Presto.
f
p
f
sf
8
col 8
sf
col 8
f

CAPRICCIO

F-SHARP MINOR

Edited by
Bern. Boekelman

F. MENDELSSOHN
Op. 5



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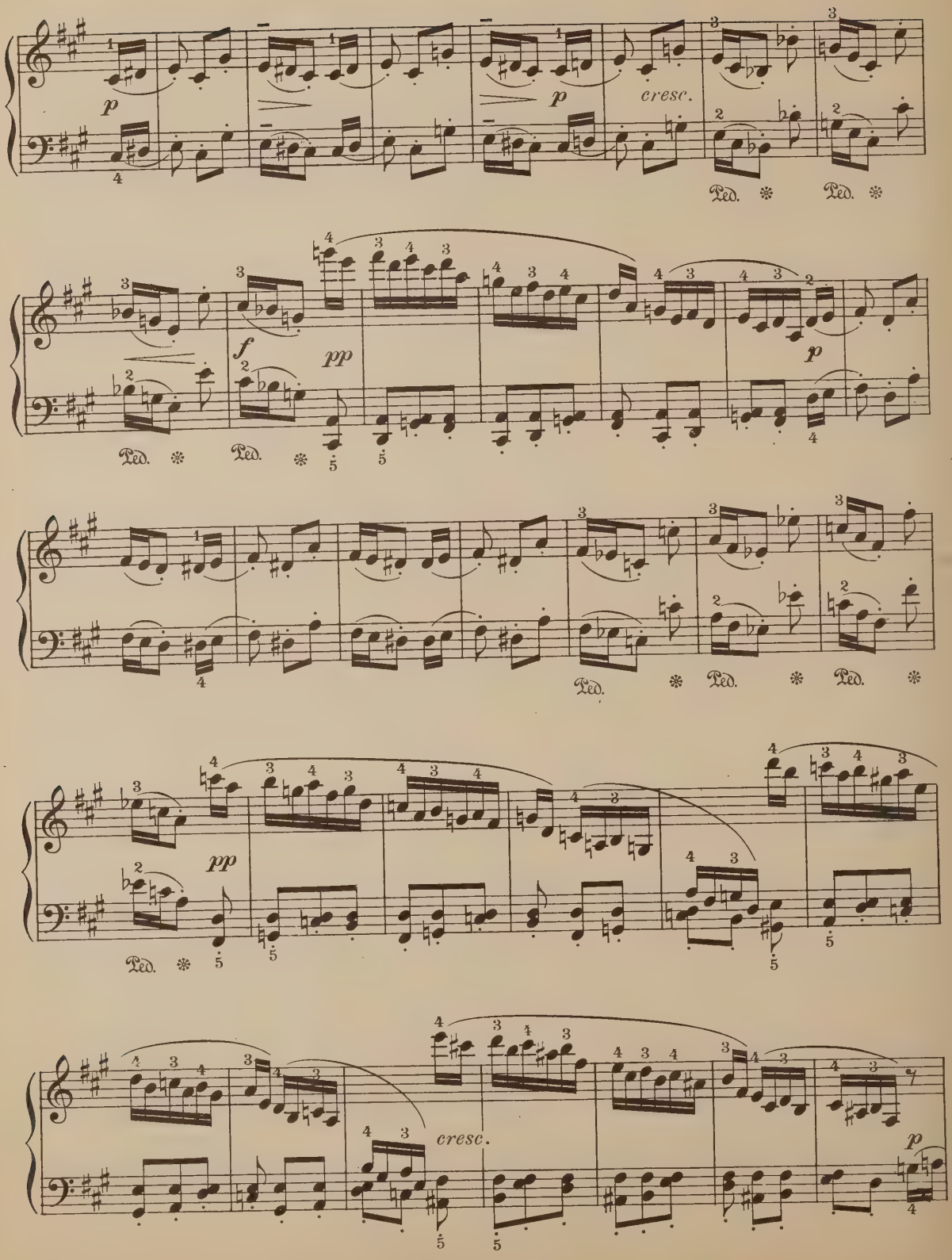
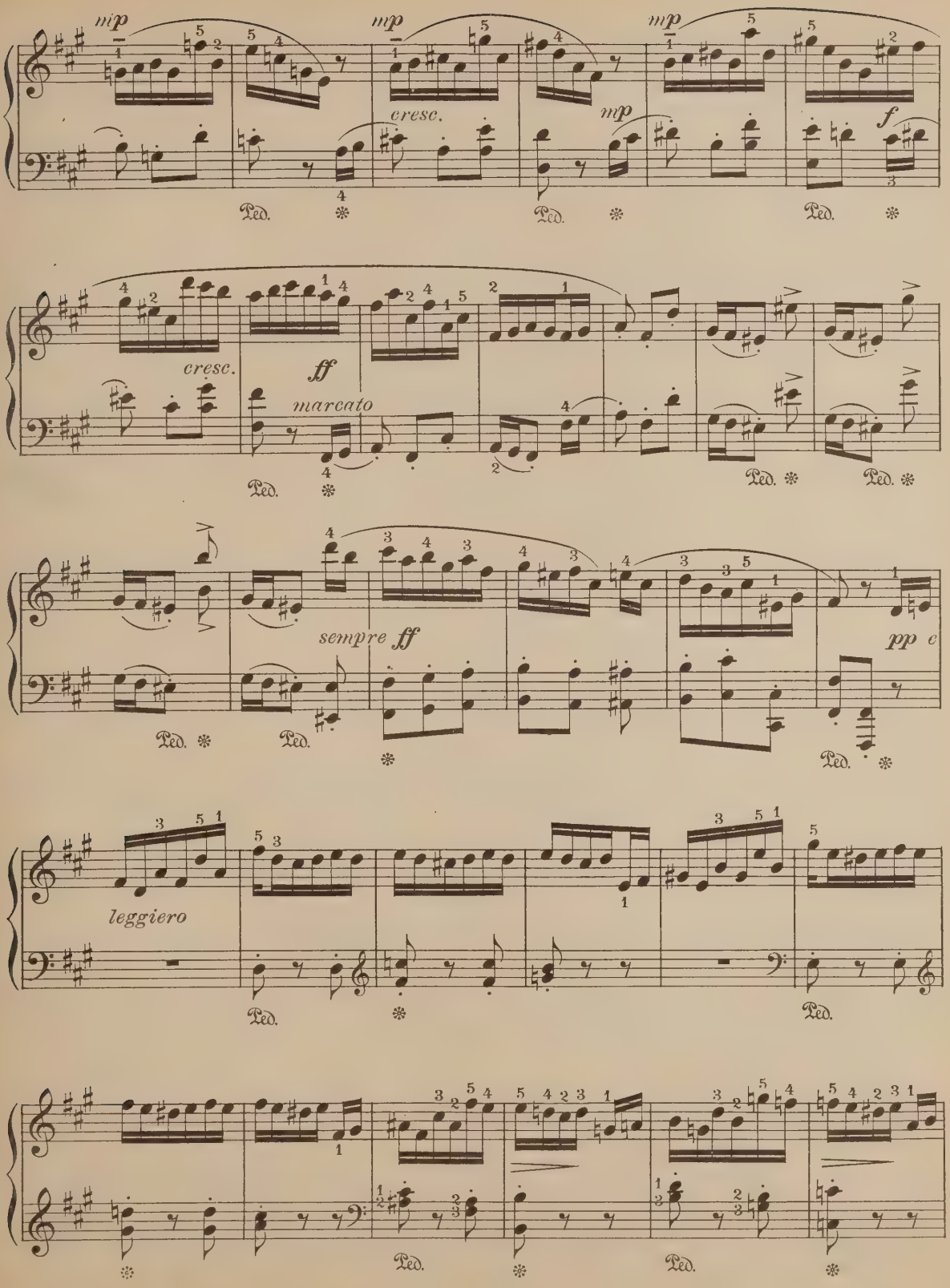
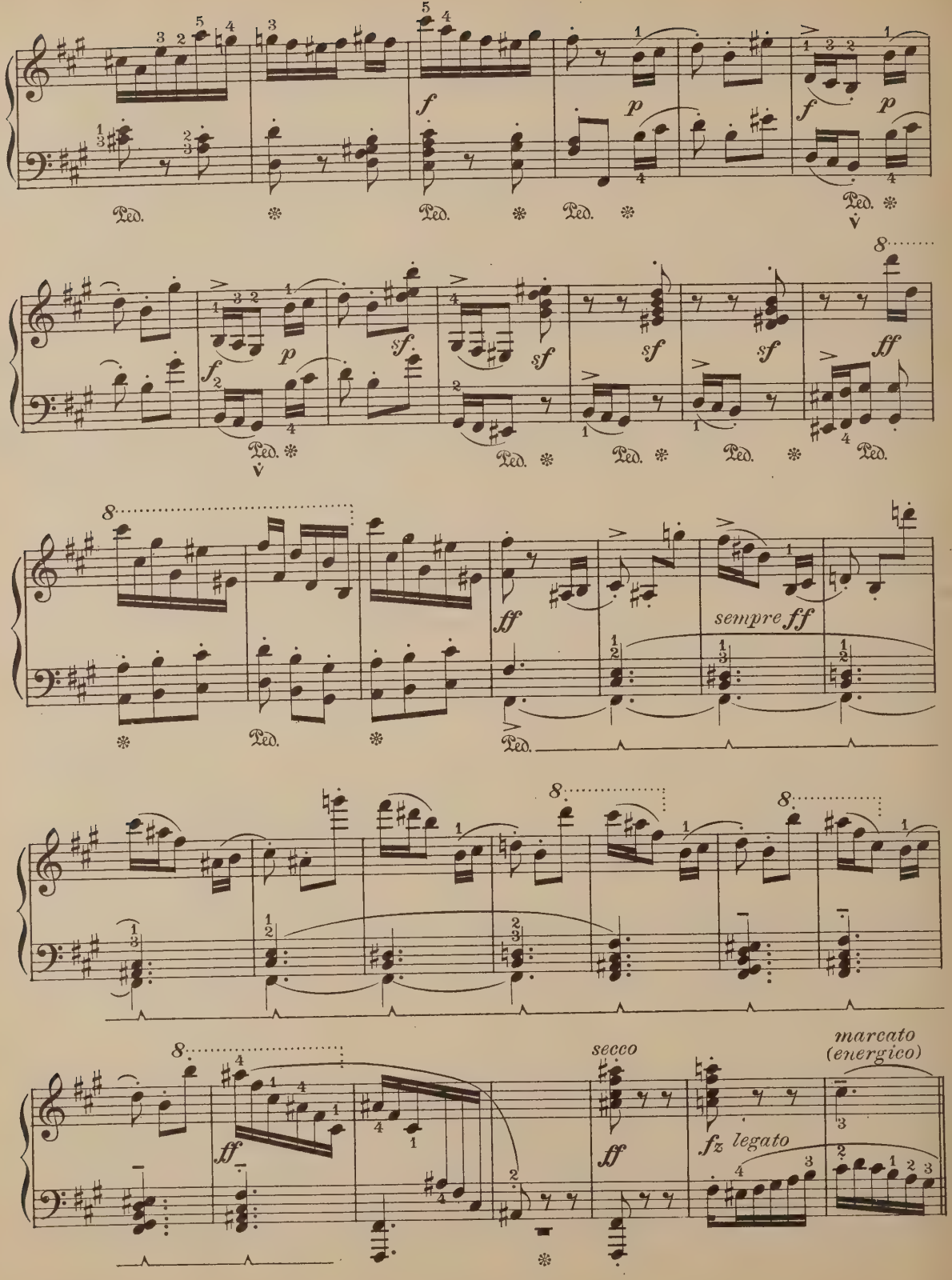
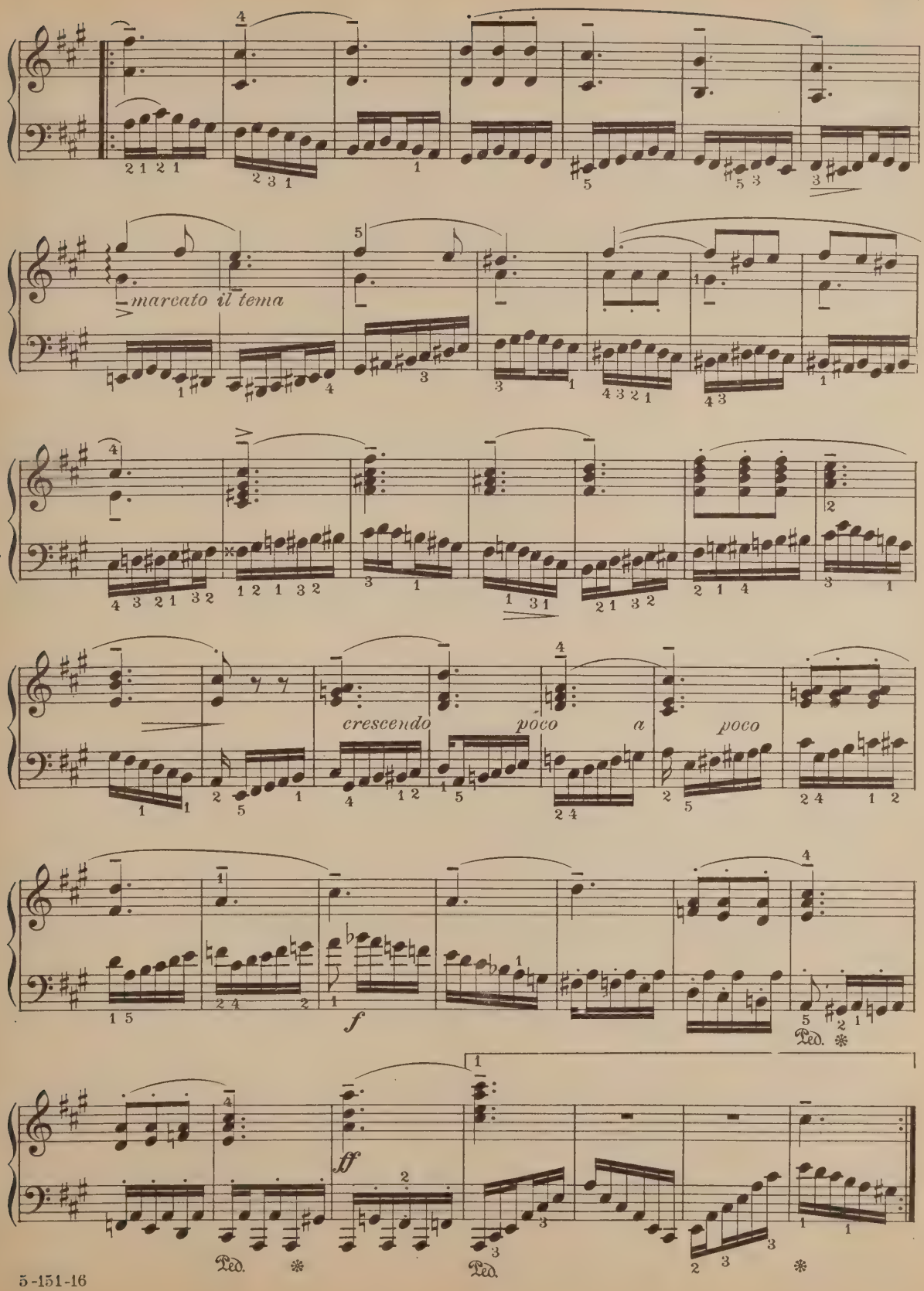
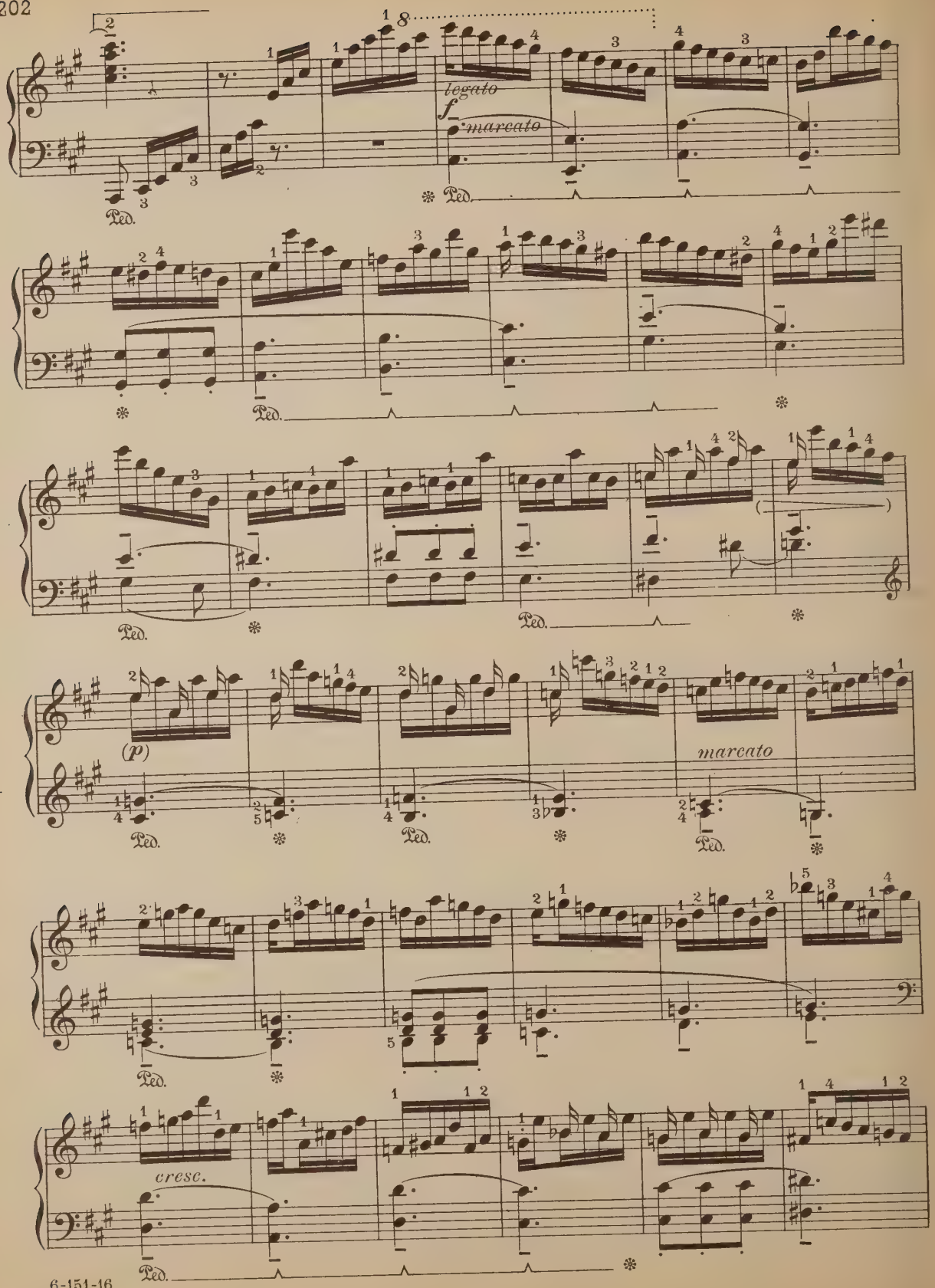
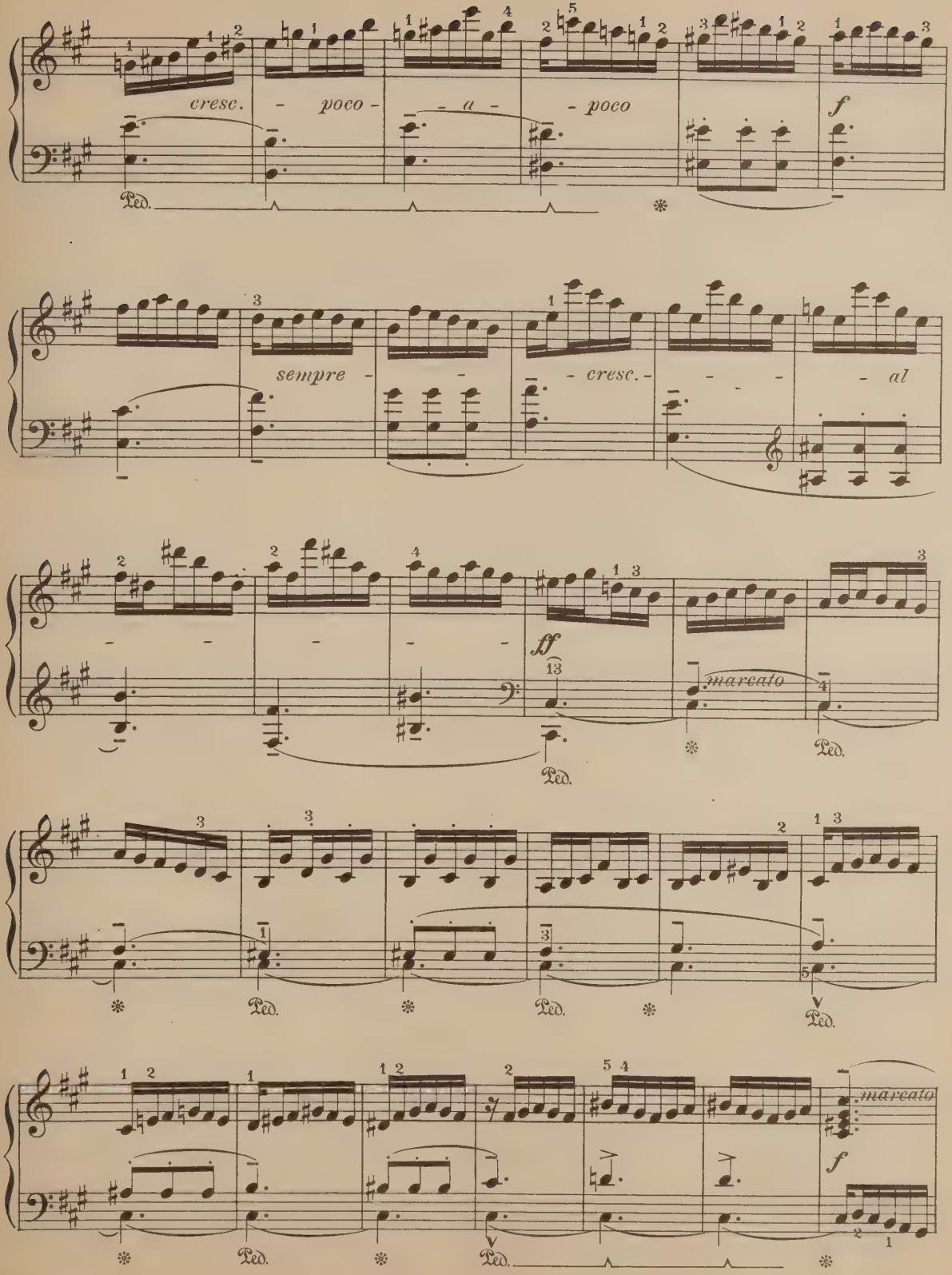

p
cresc.
Ped.
f
pp
p
cresc.
p

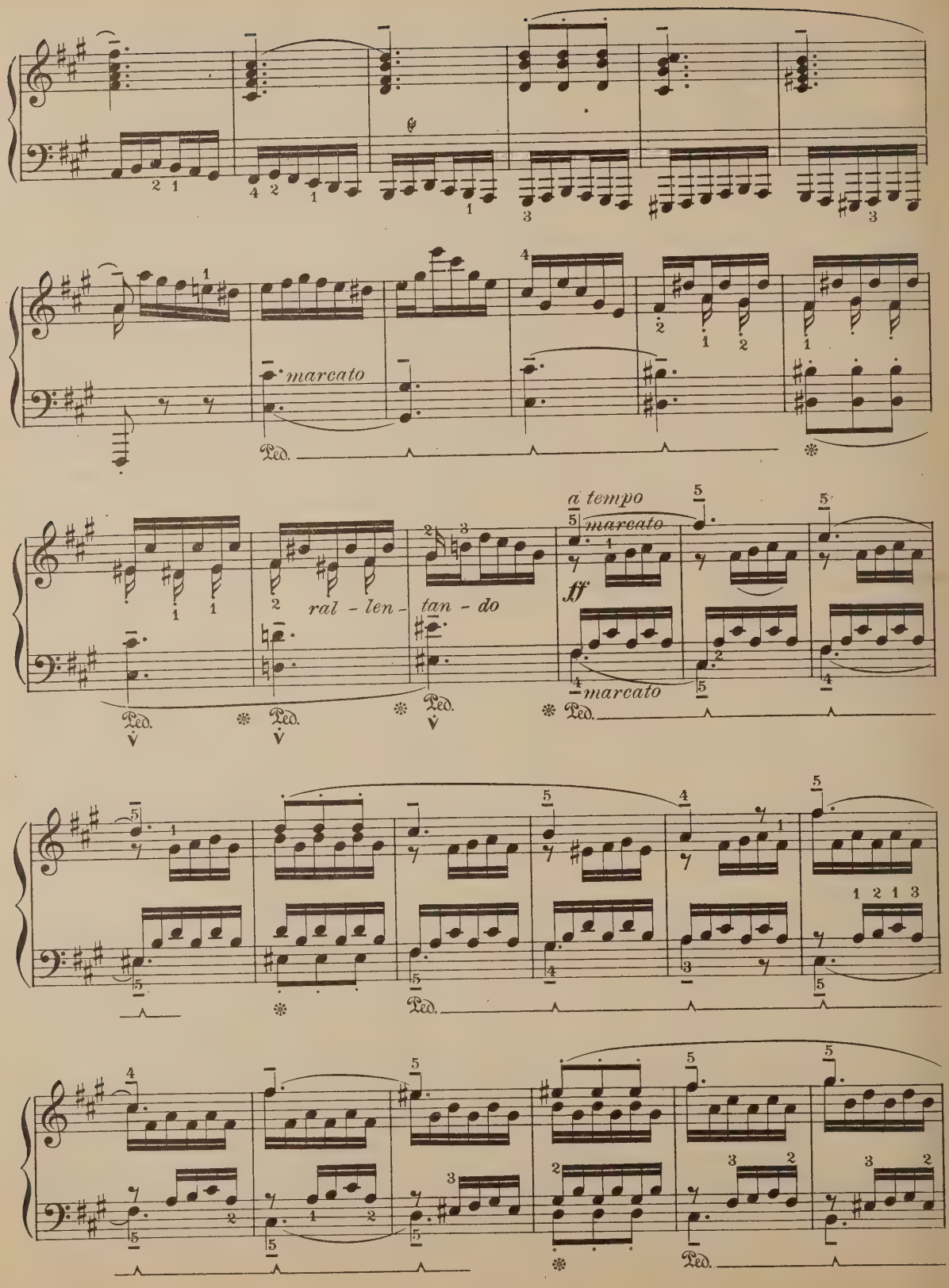

mp
cresc.
mp
mp
f
cresc.
ff
marcato
sempre ff
pp
leggiero
Ped.

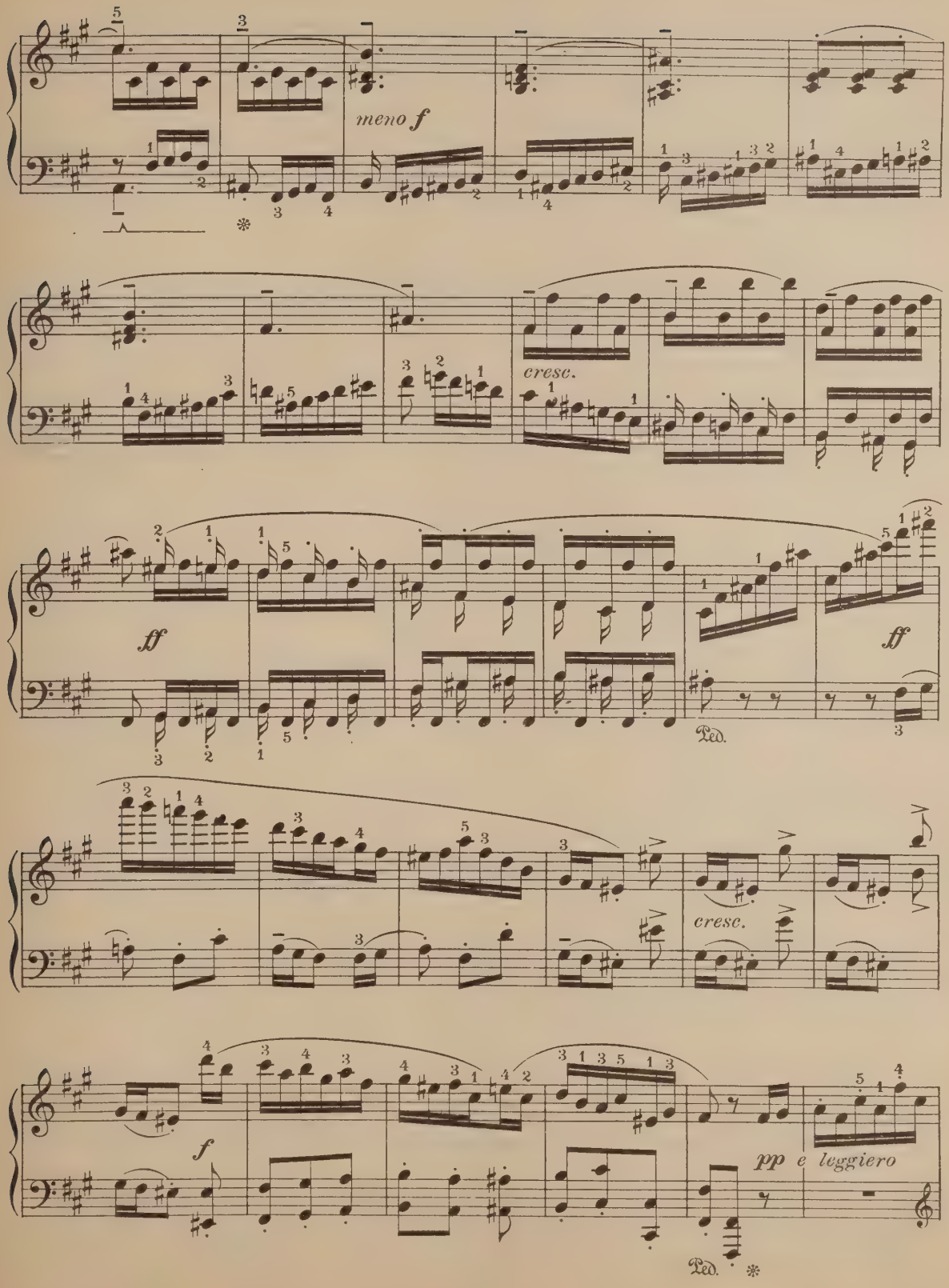

Ped.
f
p
sf
ff
sempre ff
secco
fz legato
marcato
(energico)

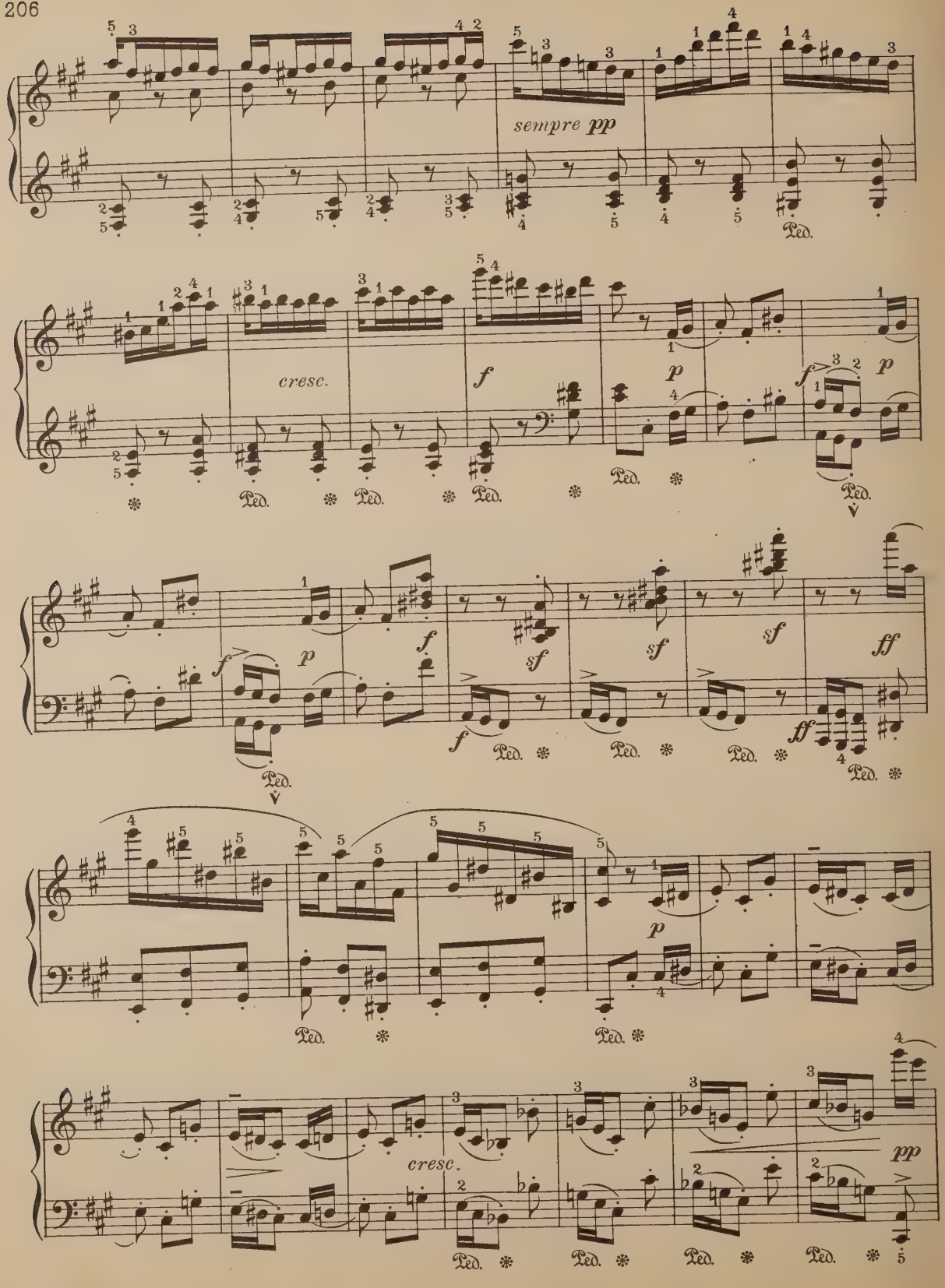

marcato il tema
crescendo
poco a poco
f
ff
Ped.
Ped.
Ped.

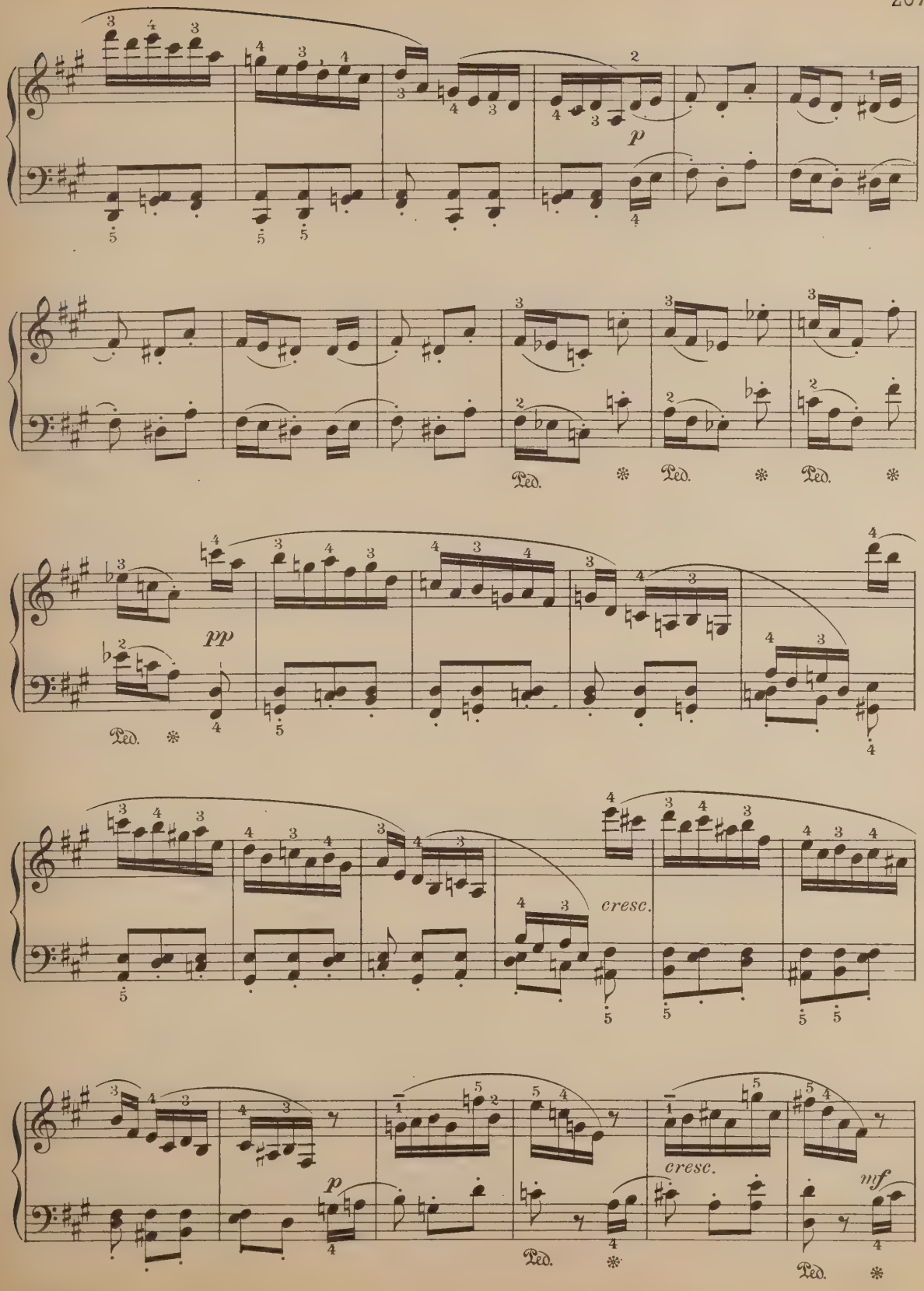

legato
f
marcato
Ped.
(p)
marcato
cresc.

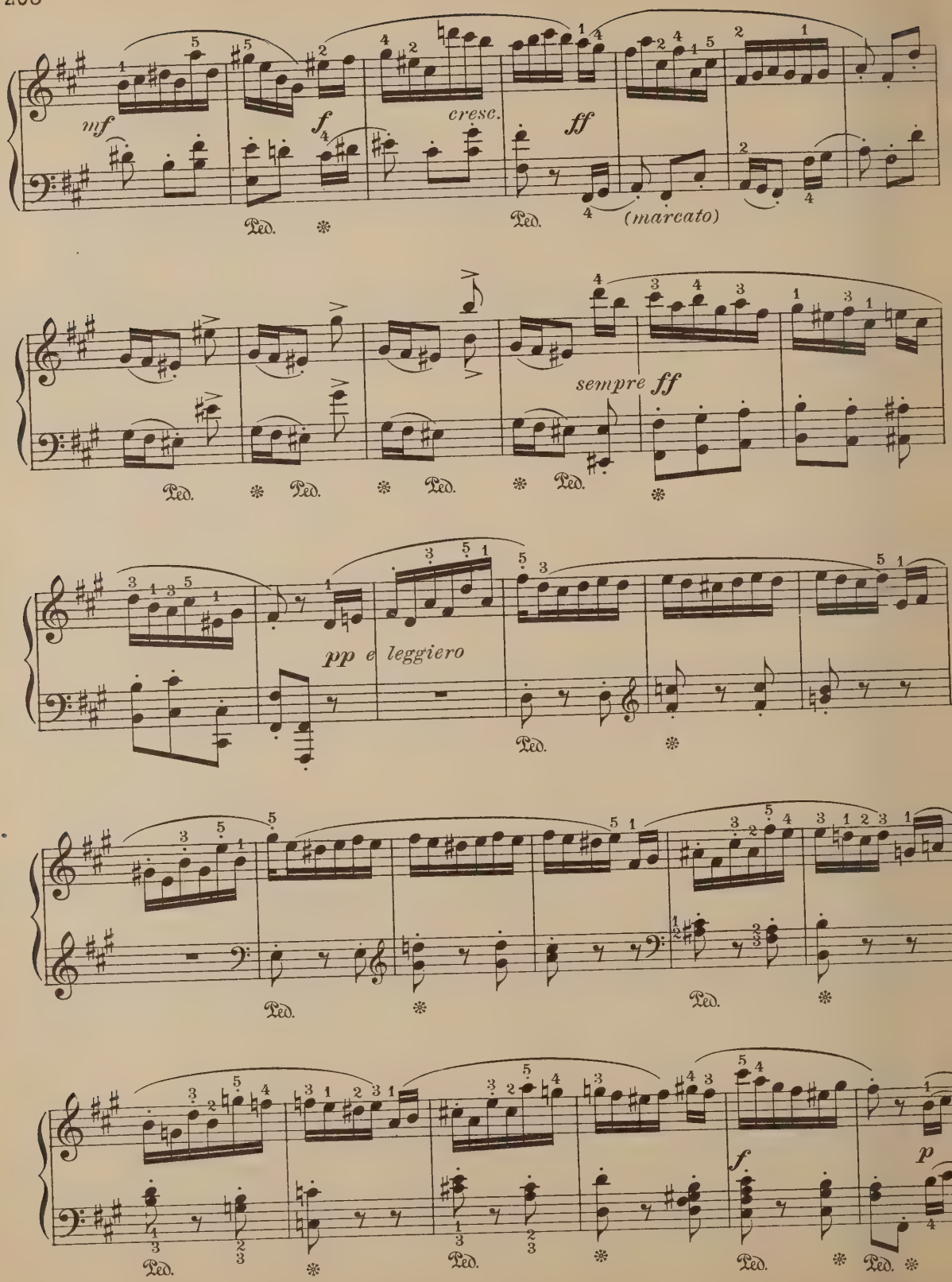

cresc. - poco - - a - - poco
f
Ped.
sempre - - - cresc. - - - - al
ff
marcato
marcato
f

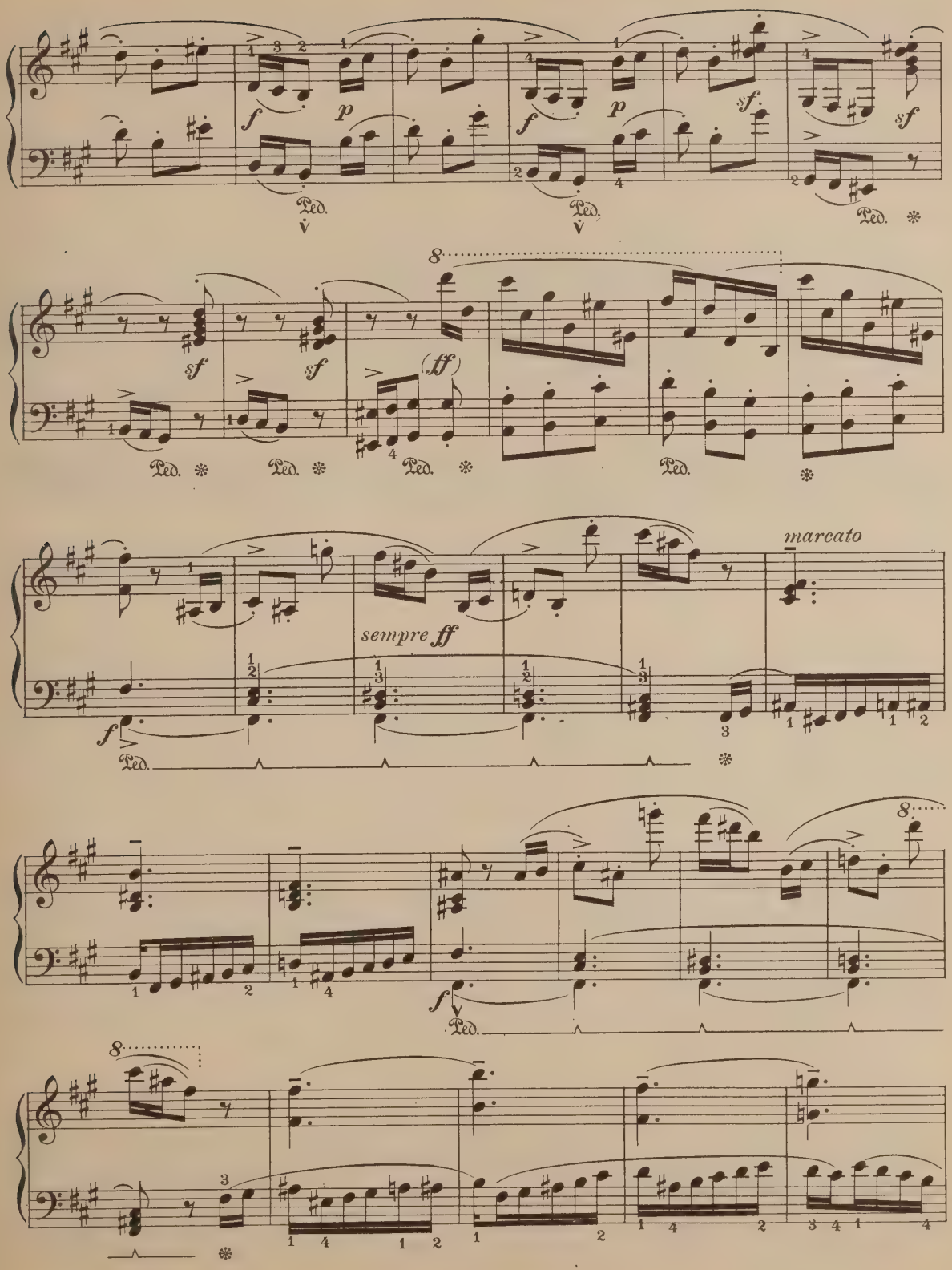

marcato
ral - len - tan - do
a tempo
marcato
ff
marcato
Ped.

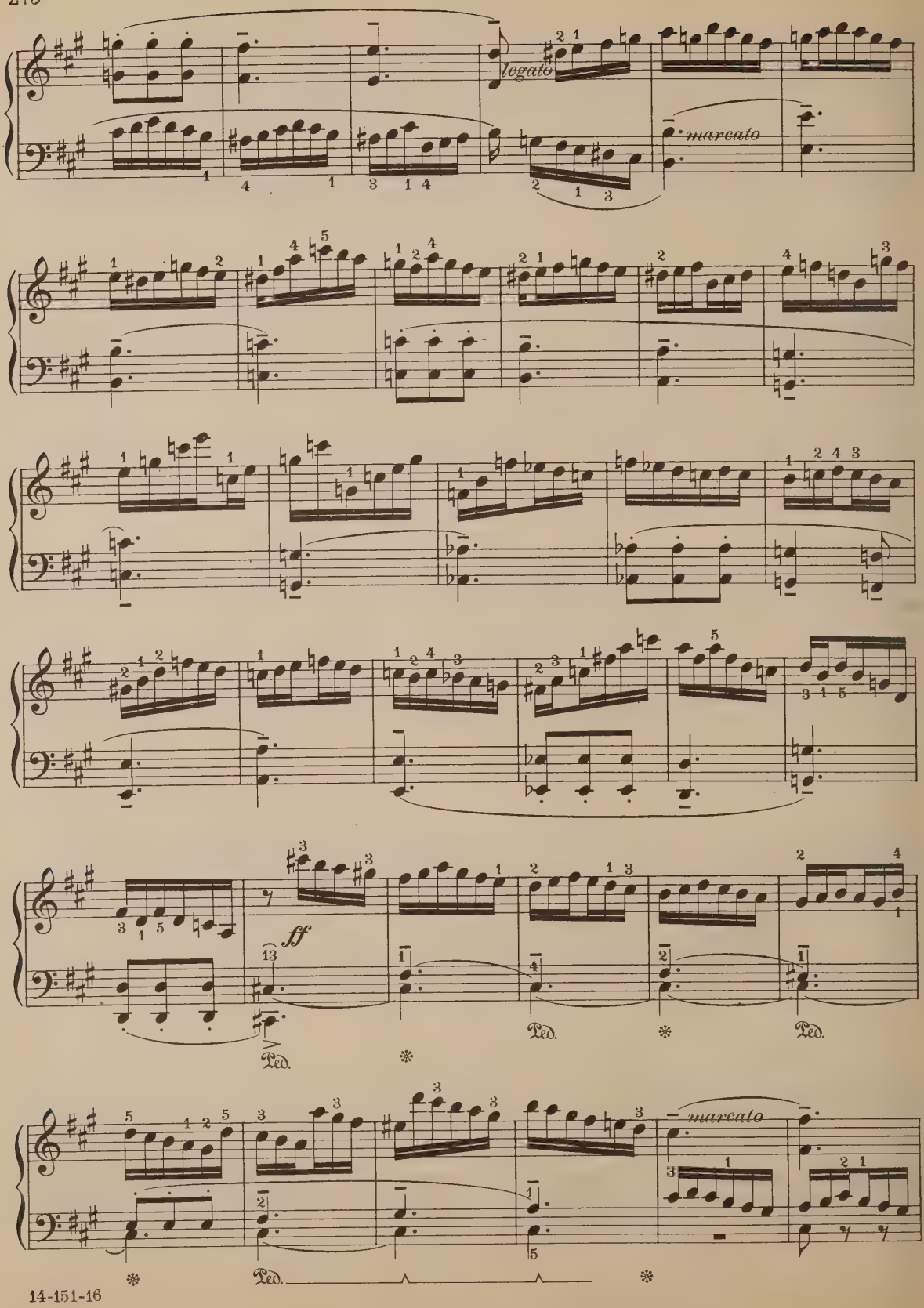

meno f
cresc.
ff
ff
Ped.
cresc.
f
pp e leggiero
Ped.

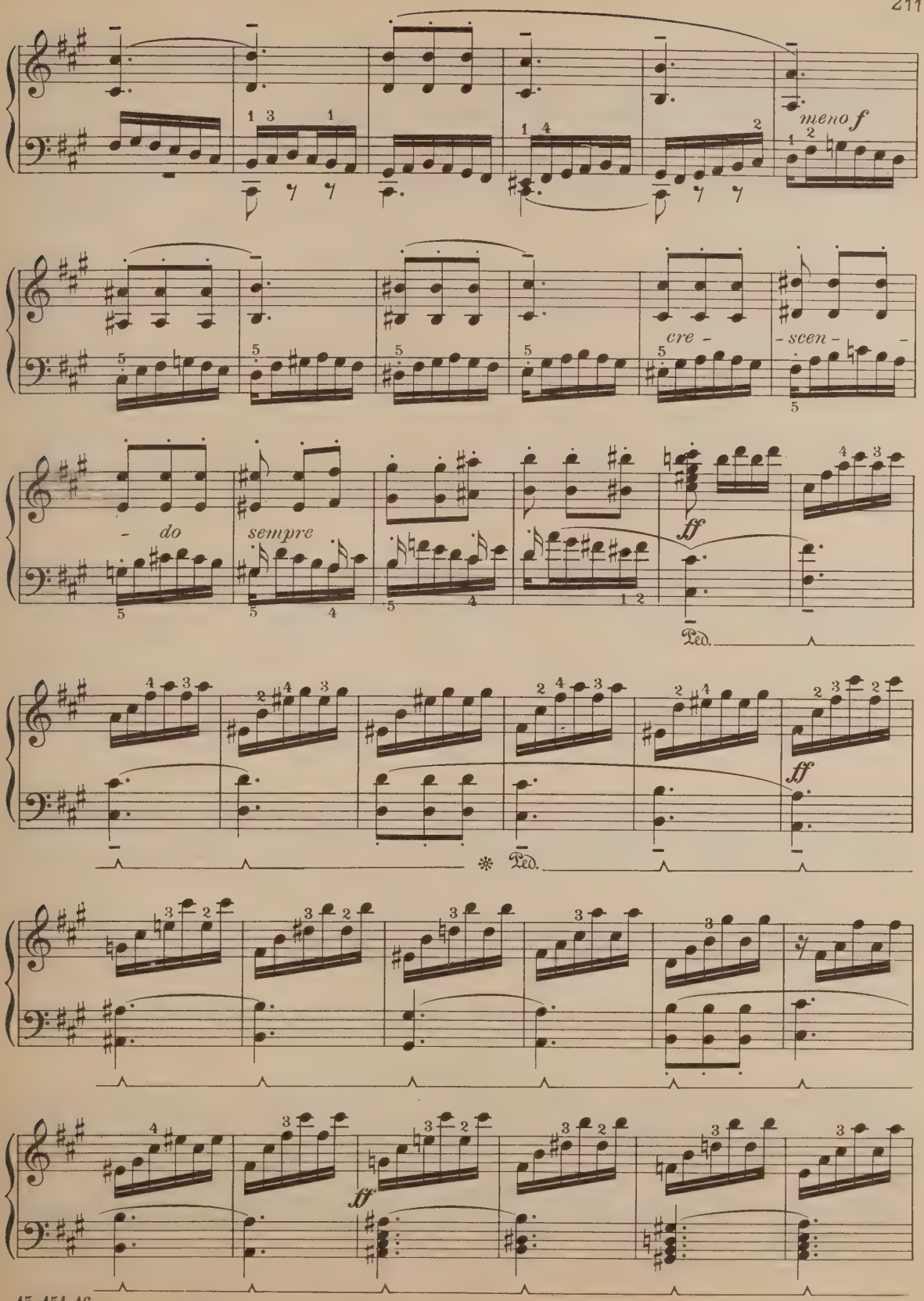

sempre pp
cresc.
f
p
sf
ff
cresc.
pp
Ped.

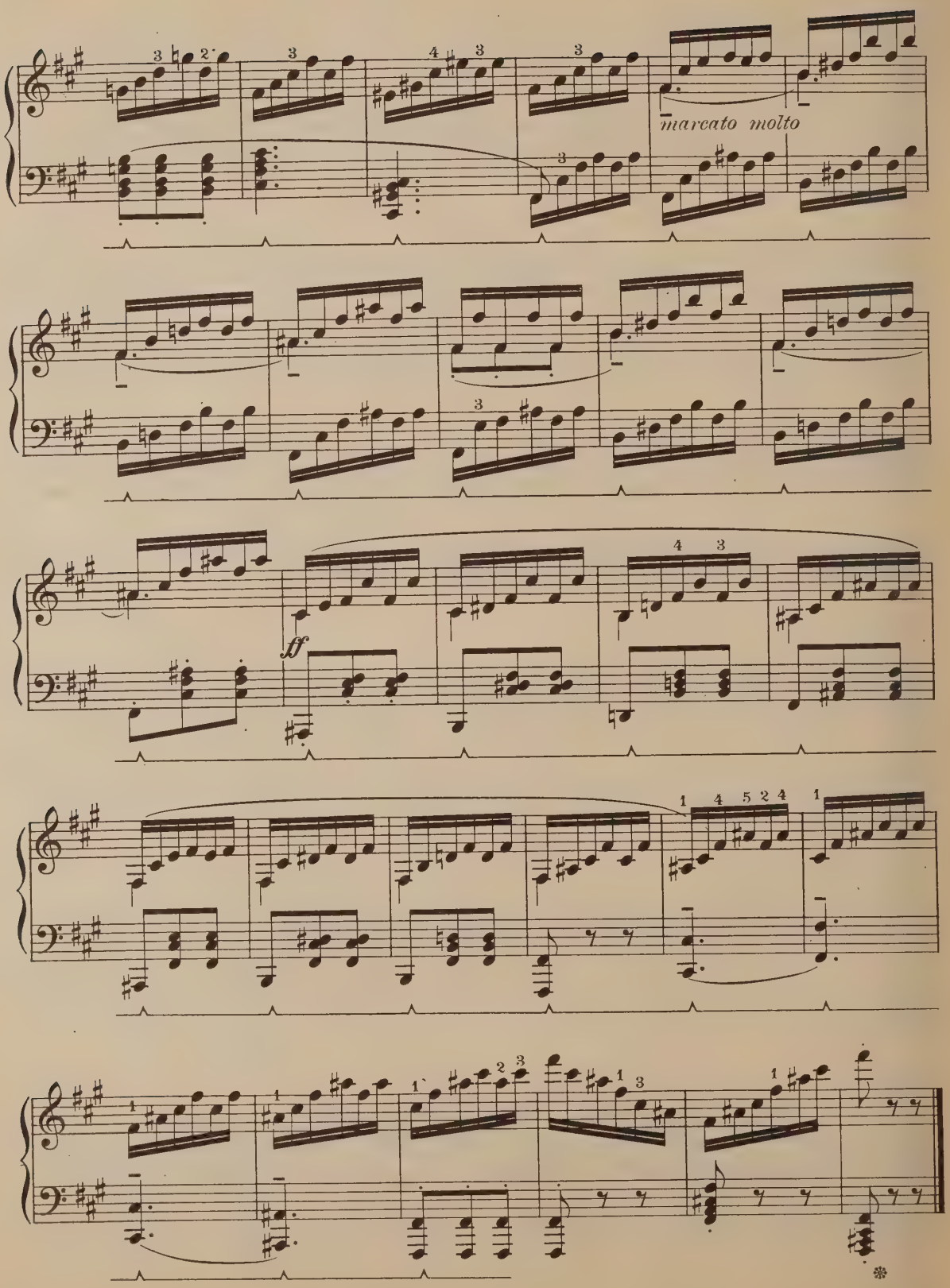

p
Ped.
Ped.
Ped.
pp
Ped.
cresc.
p
Ped.
cresc.
mf
Ped.


mf
f
cresc.
ff
(marcato)
sempre ff
pp e leggiero
f
p
Ped.


f
p
sf
Ped.
8
(ff)
sempre ff
marcato

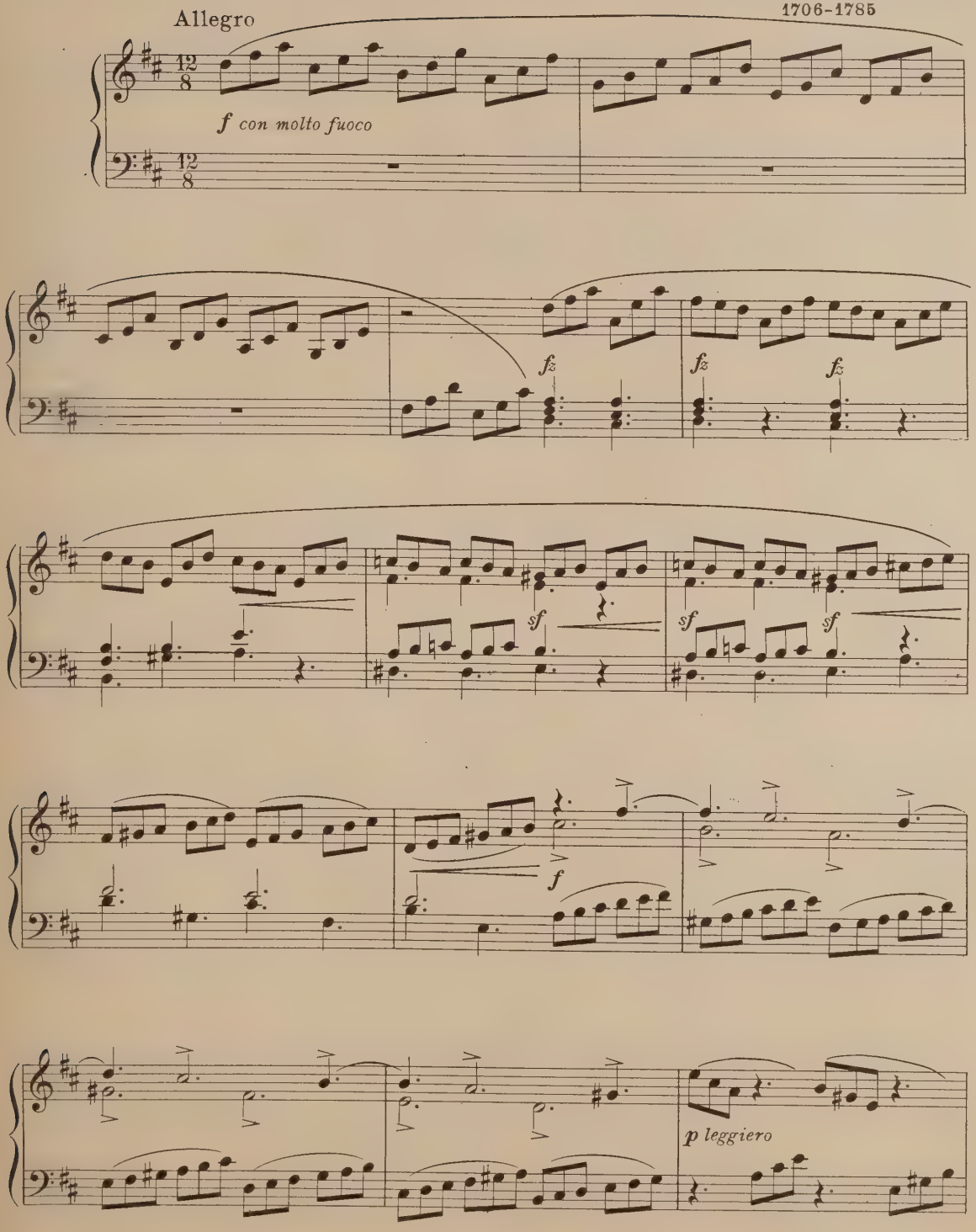

legato
marcato
ff
Ped.
Ped.
Ped.
marcato
Ped.

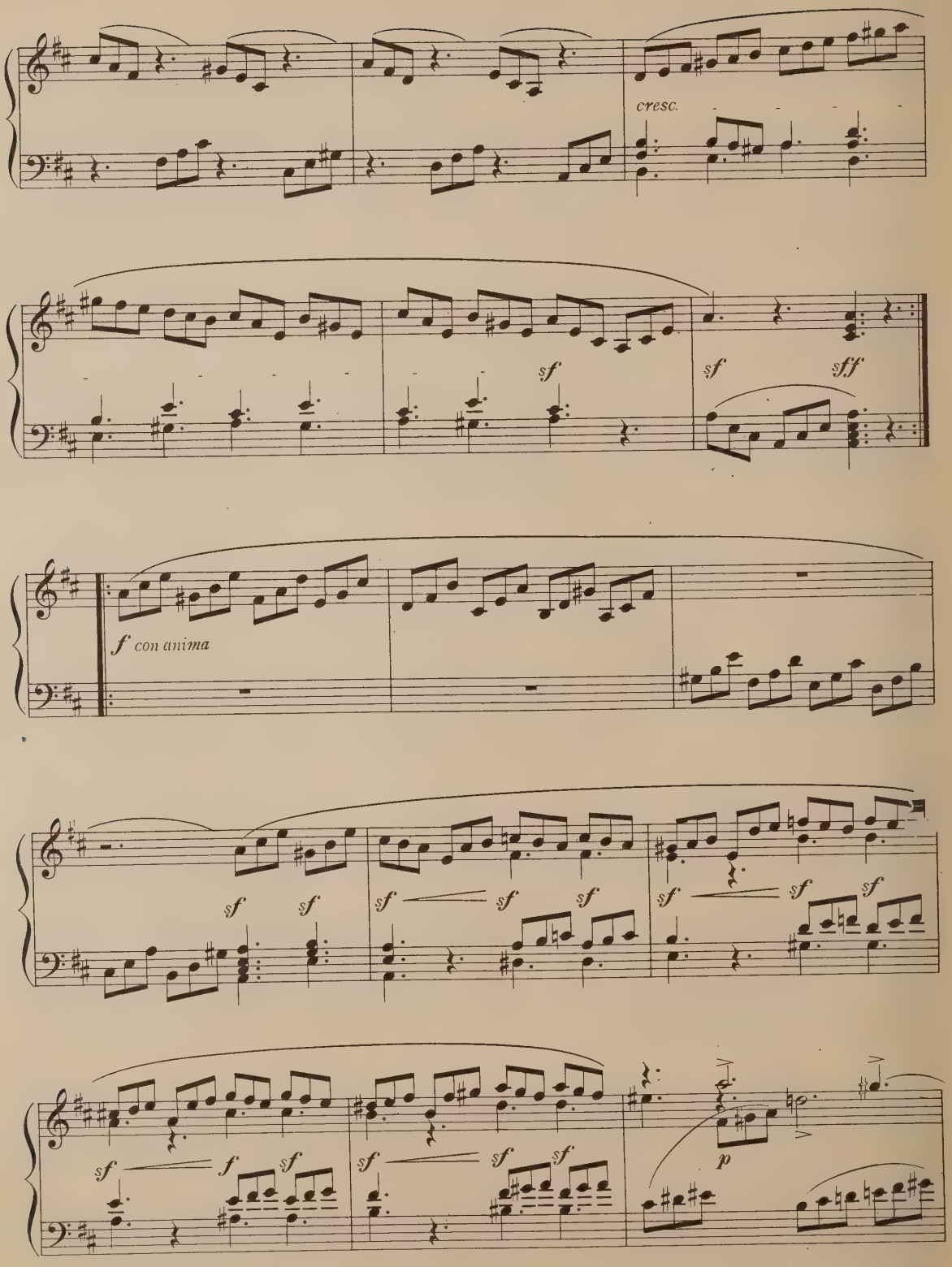

meno f
cre -
- scen -
- do
sempre
ff
Ped.
ff
Ped.
ff

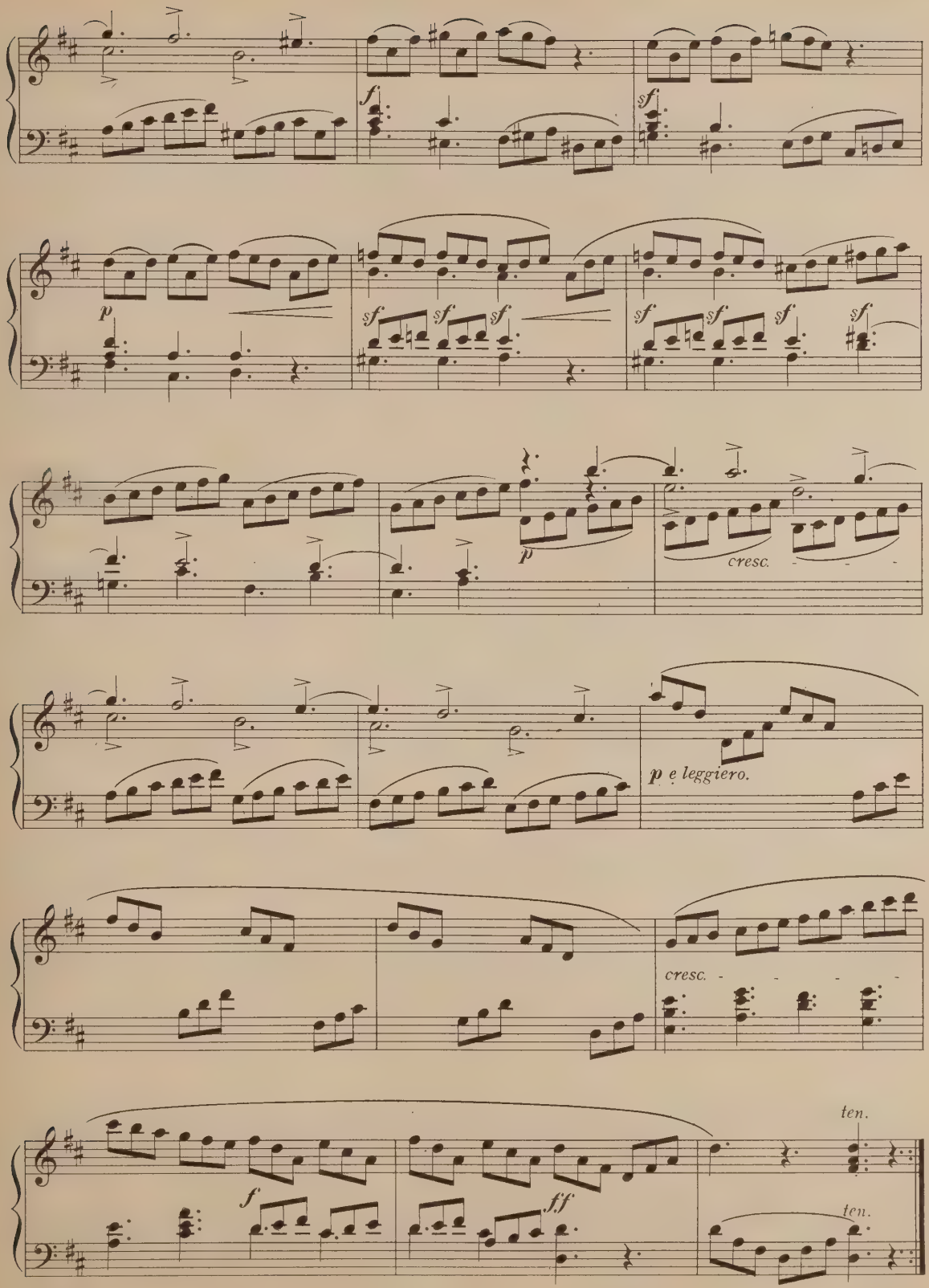

marcato molto
ff

GIGUE

BALDASSARE GALUPPI
1706-1785




cresc.
sf
sf
sff
f con anima
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
p

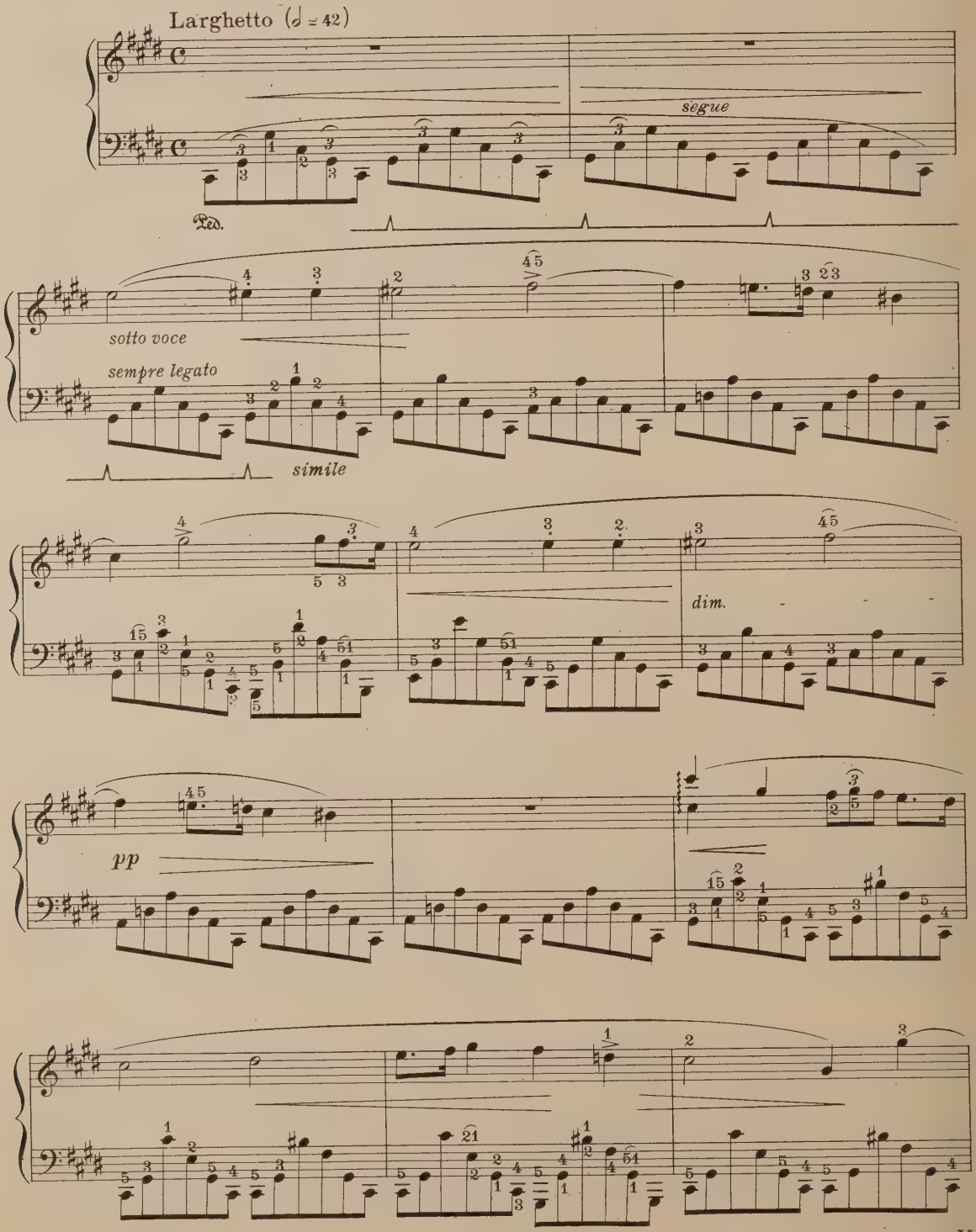

f
sf
sf
p
sf sf sf
sf sf sf sf
p
cresc.
p e leggiero.
cresc.
f
ff
ten.
ten.

NOCTURNE

C-SHARP MINOR

Edited by
A. Pero

F. CHOPIN
Op. 27, № 1



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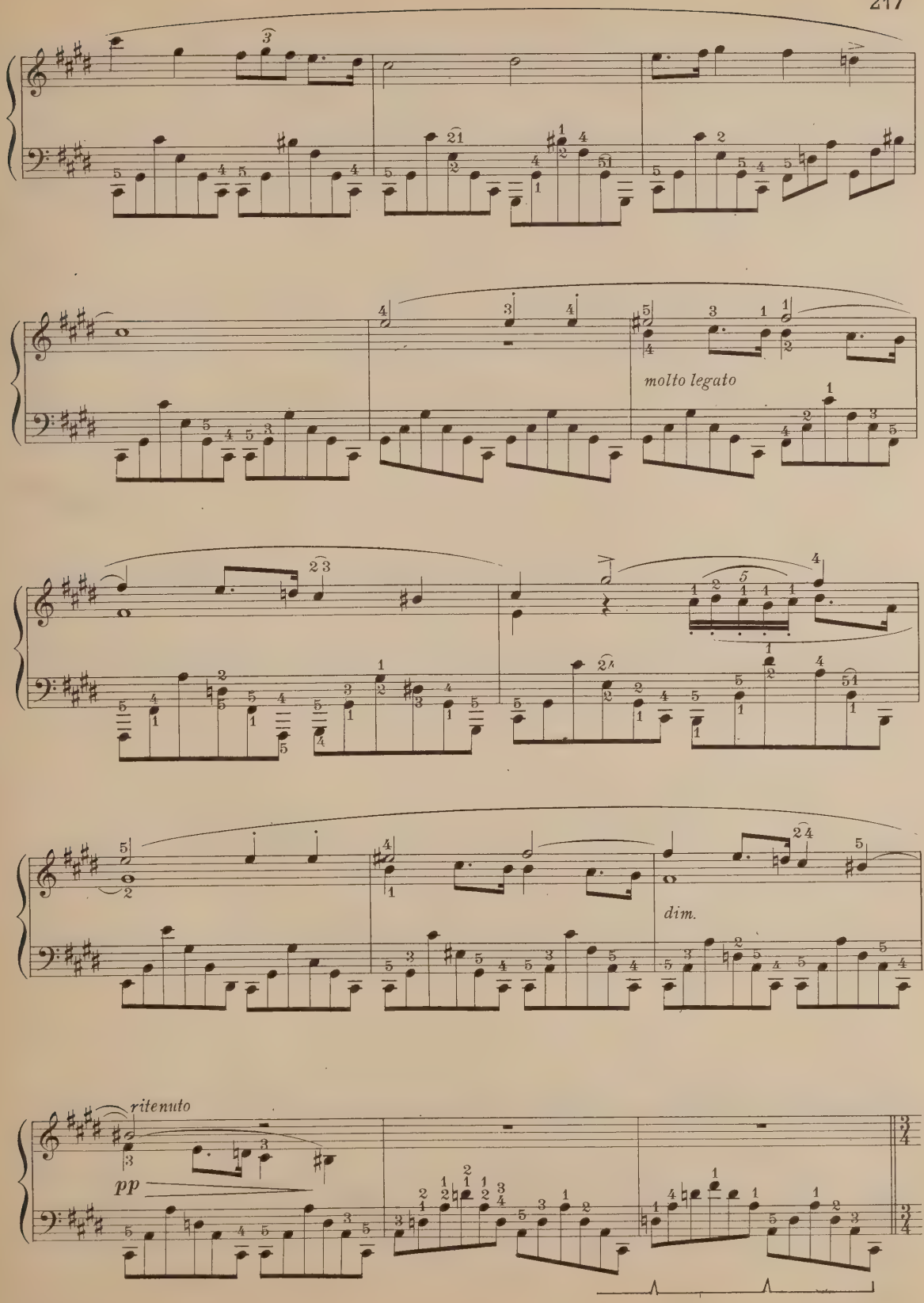
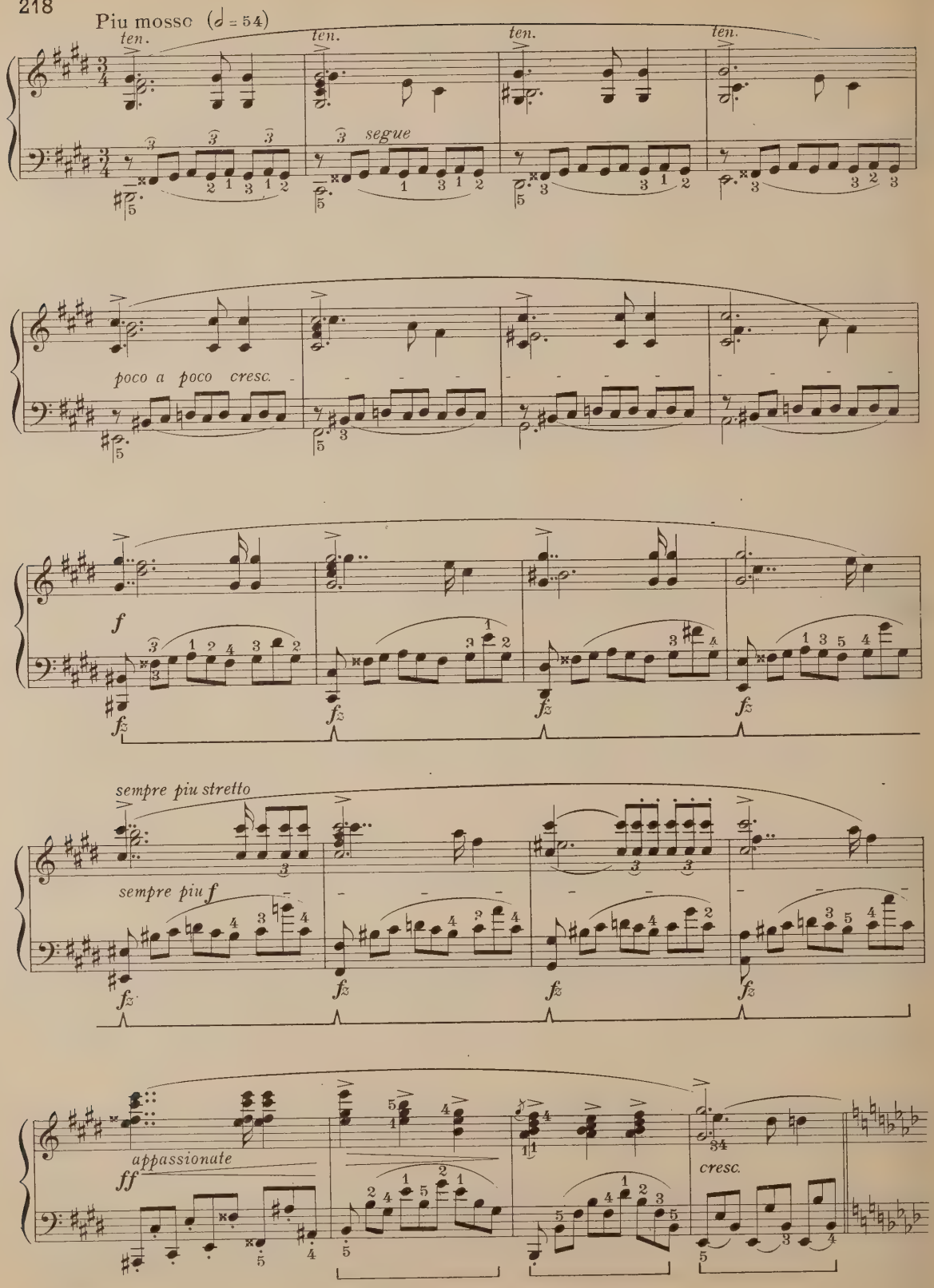
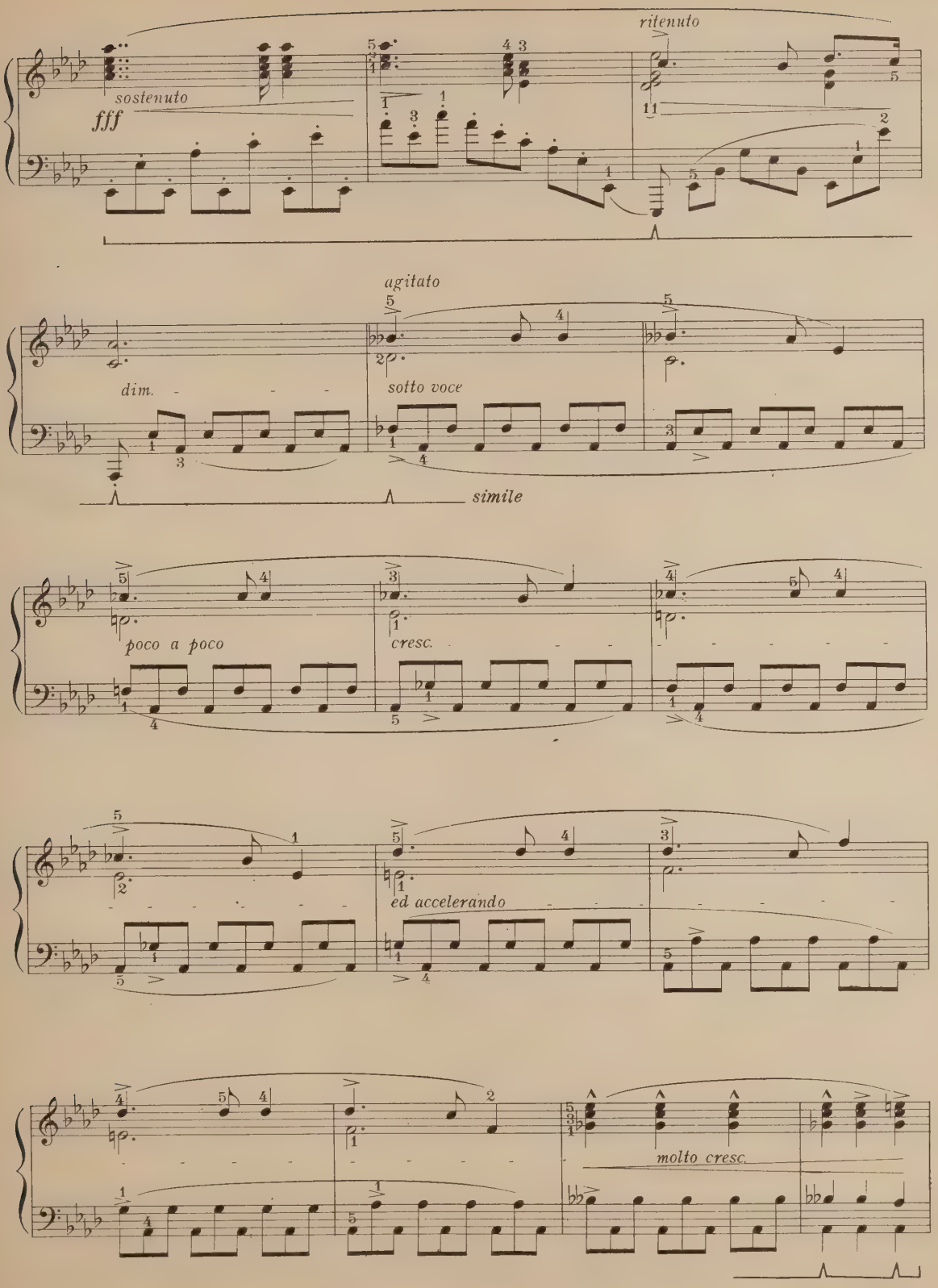
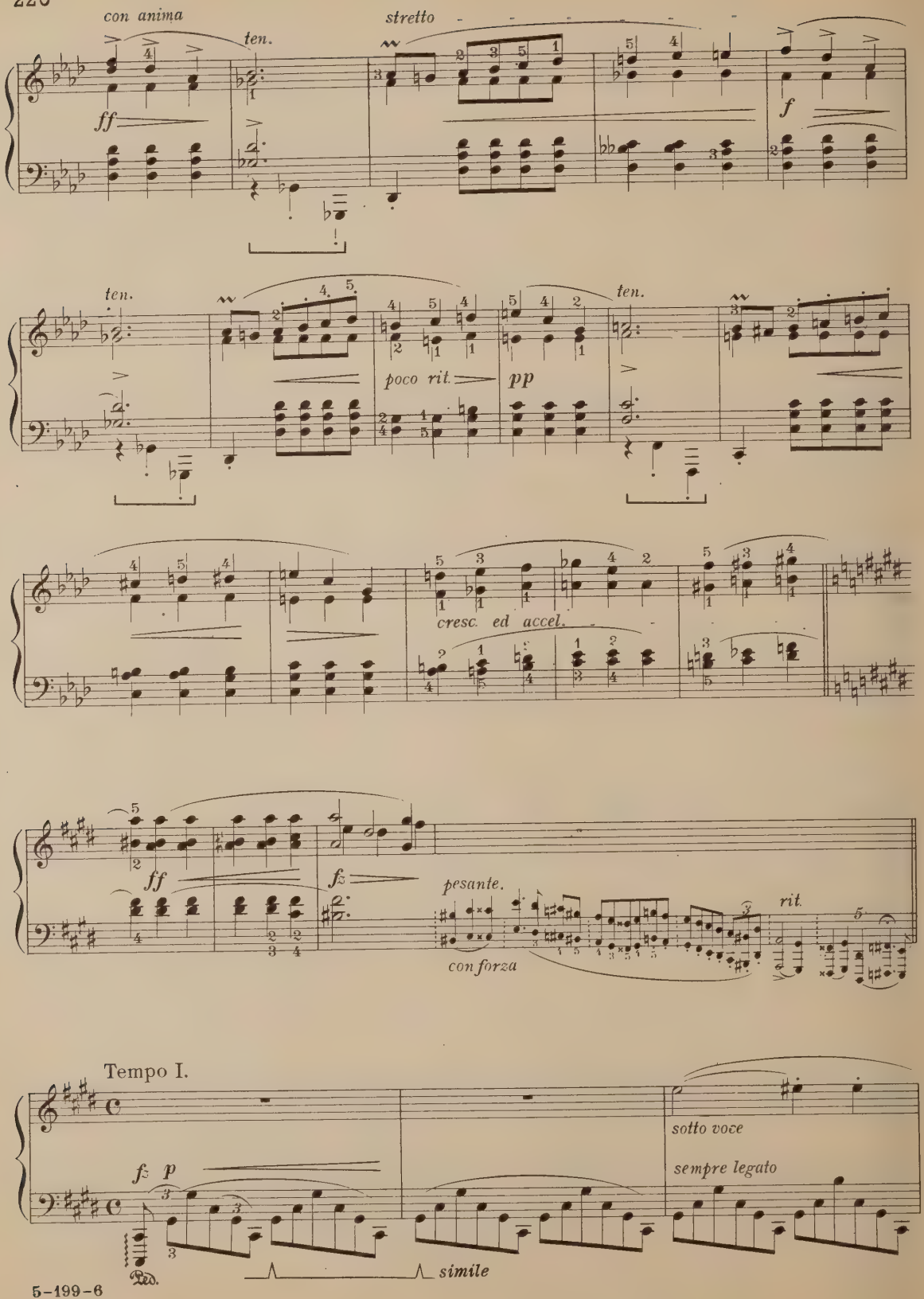
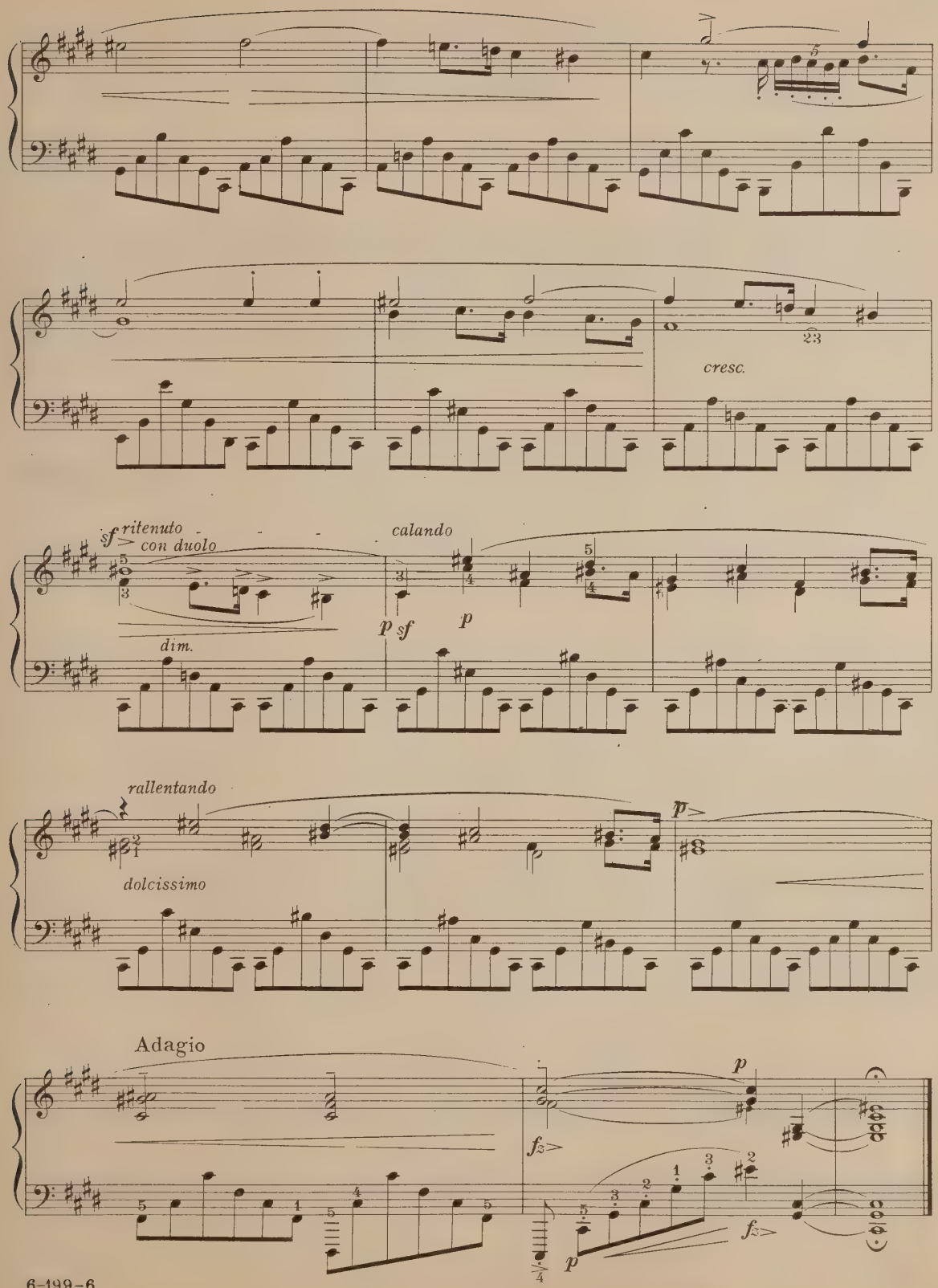

molto legato
dim.
ritenuto
pp


Piu mosso (♩ = 54)
ten.
ten.
ten.
ten.
segue
poco a poco cresc.
f
sempre piu stretto
sempre piu f
appassionate
ff
cresc.


ritenuto
sostenuto
fff
agitato
dim.
sotto voce
simile
poco a poco
cresc.
ed accelerando
molto cresc.


con anima
ten.
stretto
ff
f
ten.
poco rit.
pp
ten.
cresc. ed accel.
ff
fz
pesante.
rit.
con forza
Tempo I.
fz
p
sotto voce
sempre legato
Ped.
simile


cresc.
sf ritenuto
con duolo
calando
dim.
p sf p
rallentando
dolcissimo
p
Adagio
fz
p
fz
p

THE MAIDEN'S WISH

CHANT POLONAIS

(Transcription)

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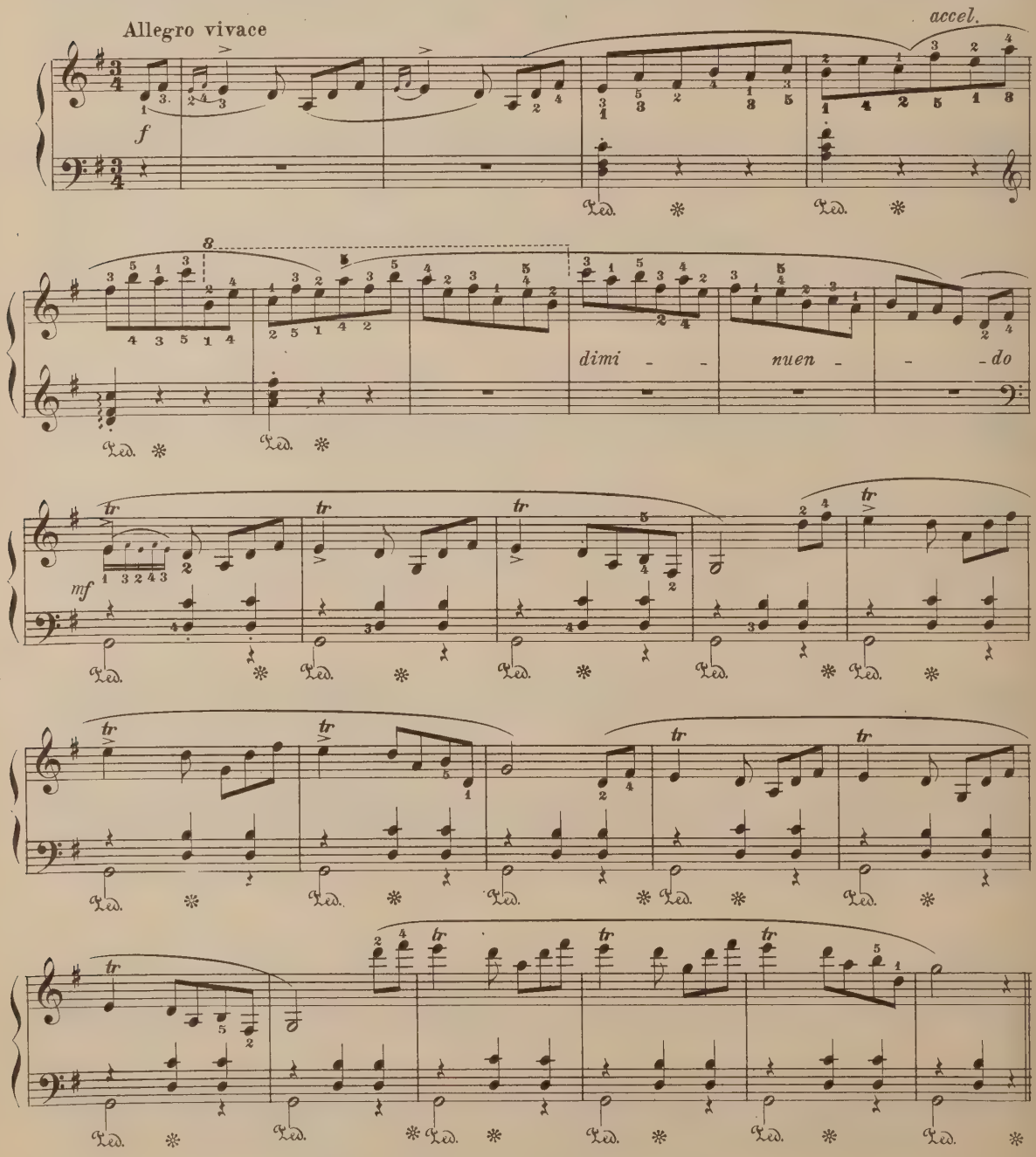
Edited by Ignace J. Paderewski

CHOPIN-LISZT



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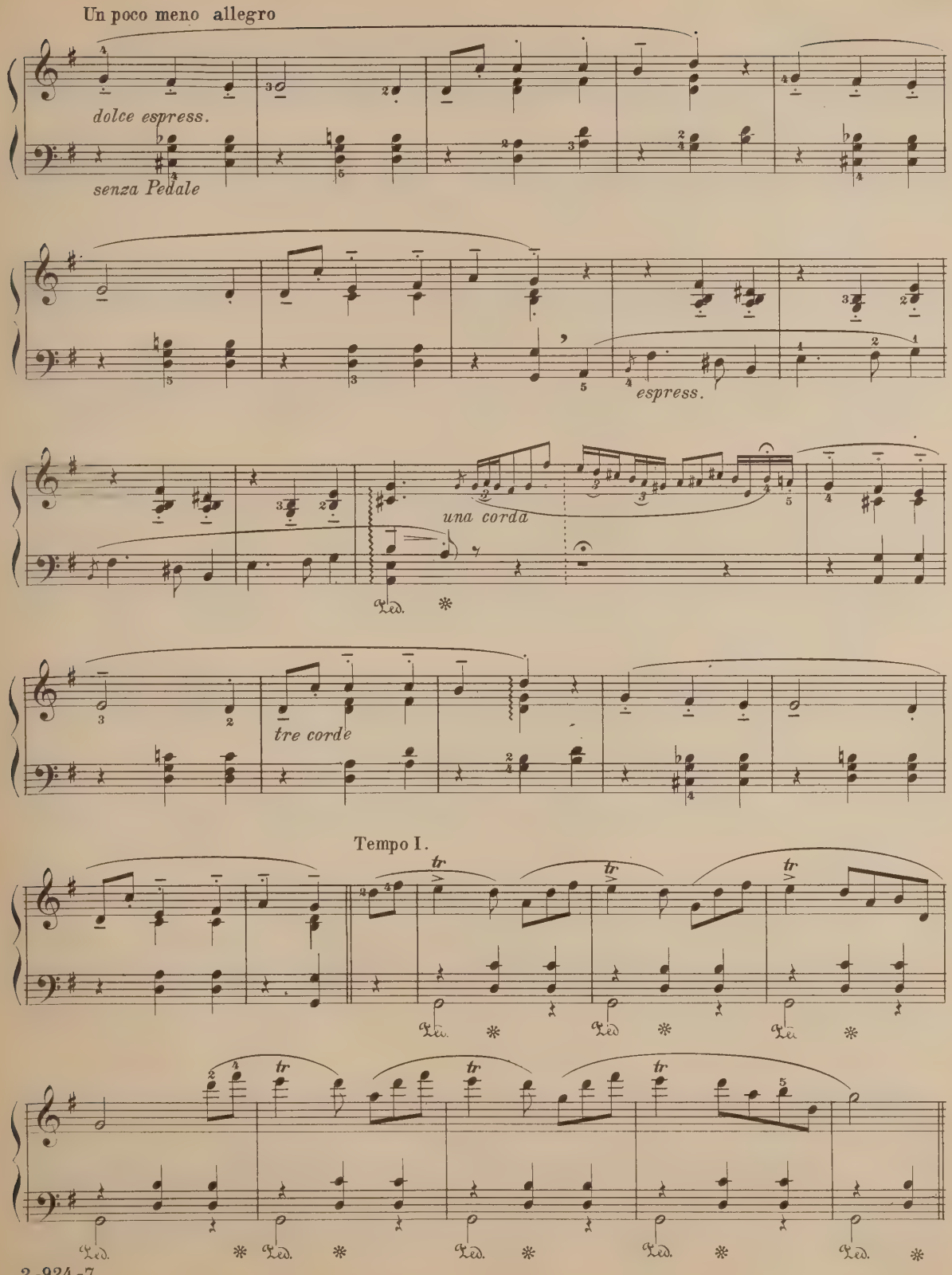
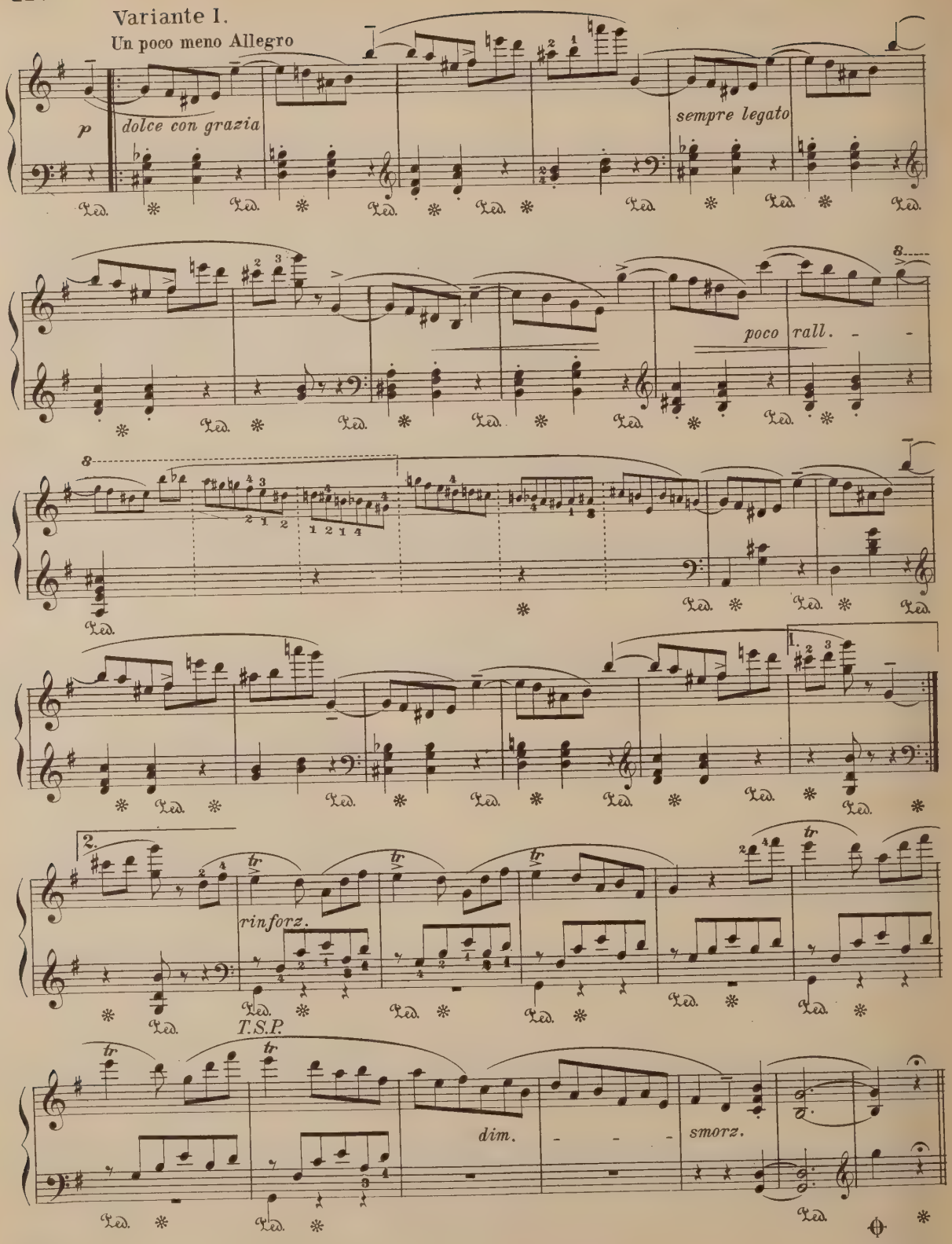
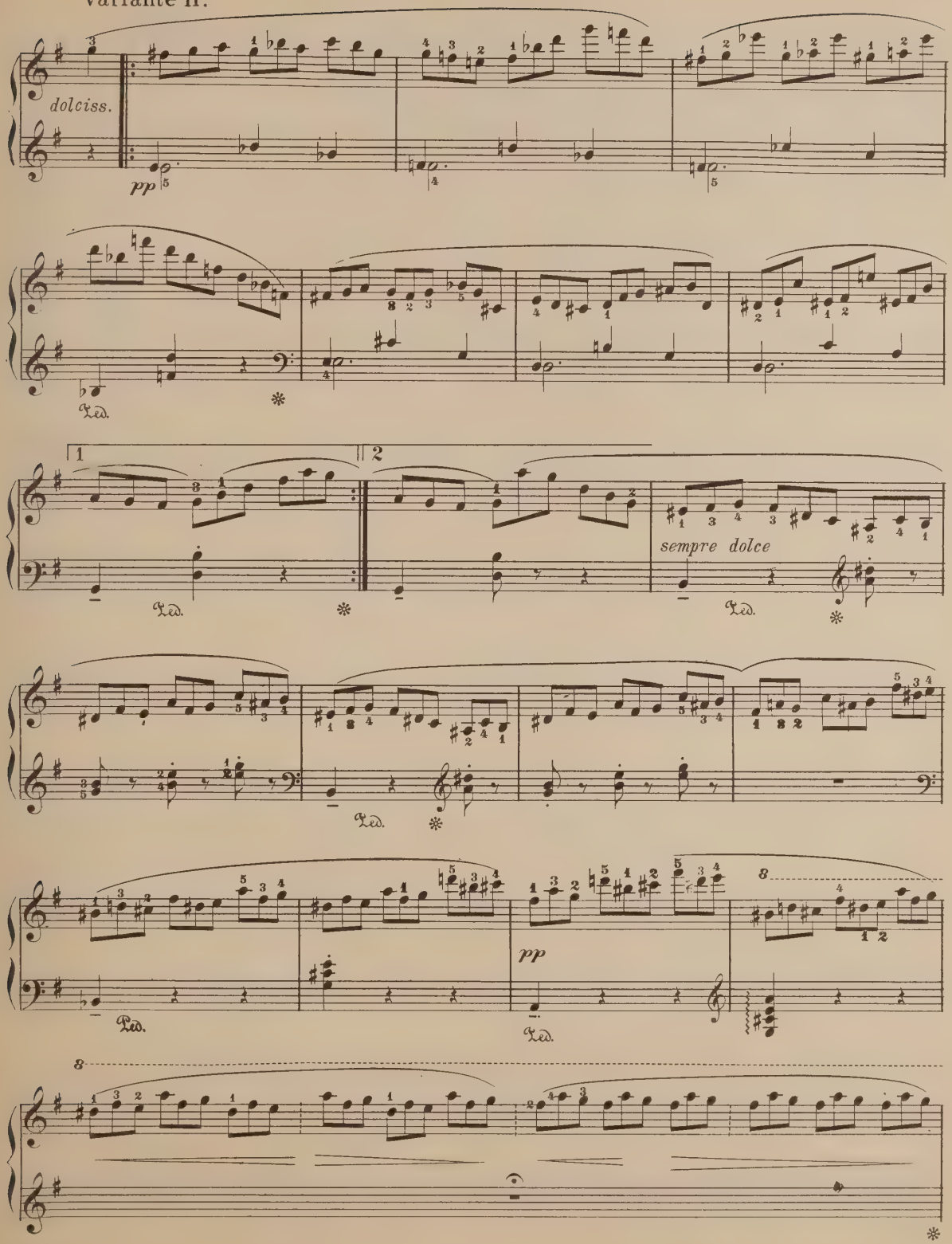
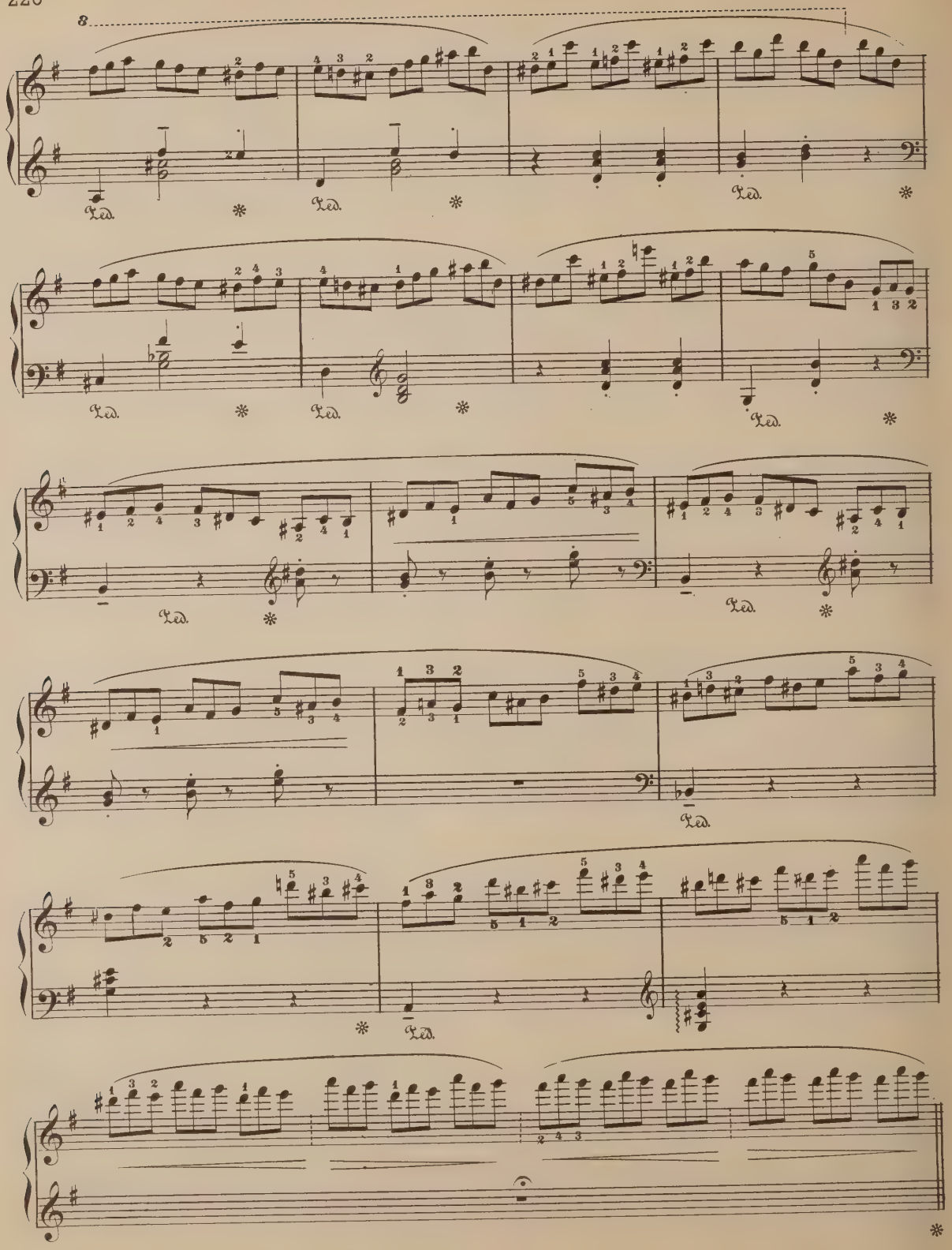

Un poco meno allegro
dolce espress.
senza Pedale
espress.
una corda
tre corde
Tempo I.
tr
Ped.


Variante I.
Un poco meno Allegro
p
dolce con grazia
sempre legato
poco rall.
rinforz.
T.S.P.
dim.
smorz.

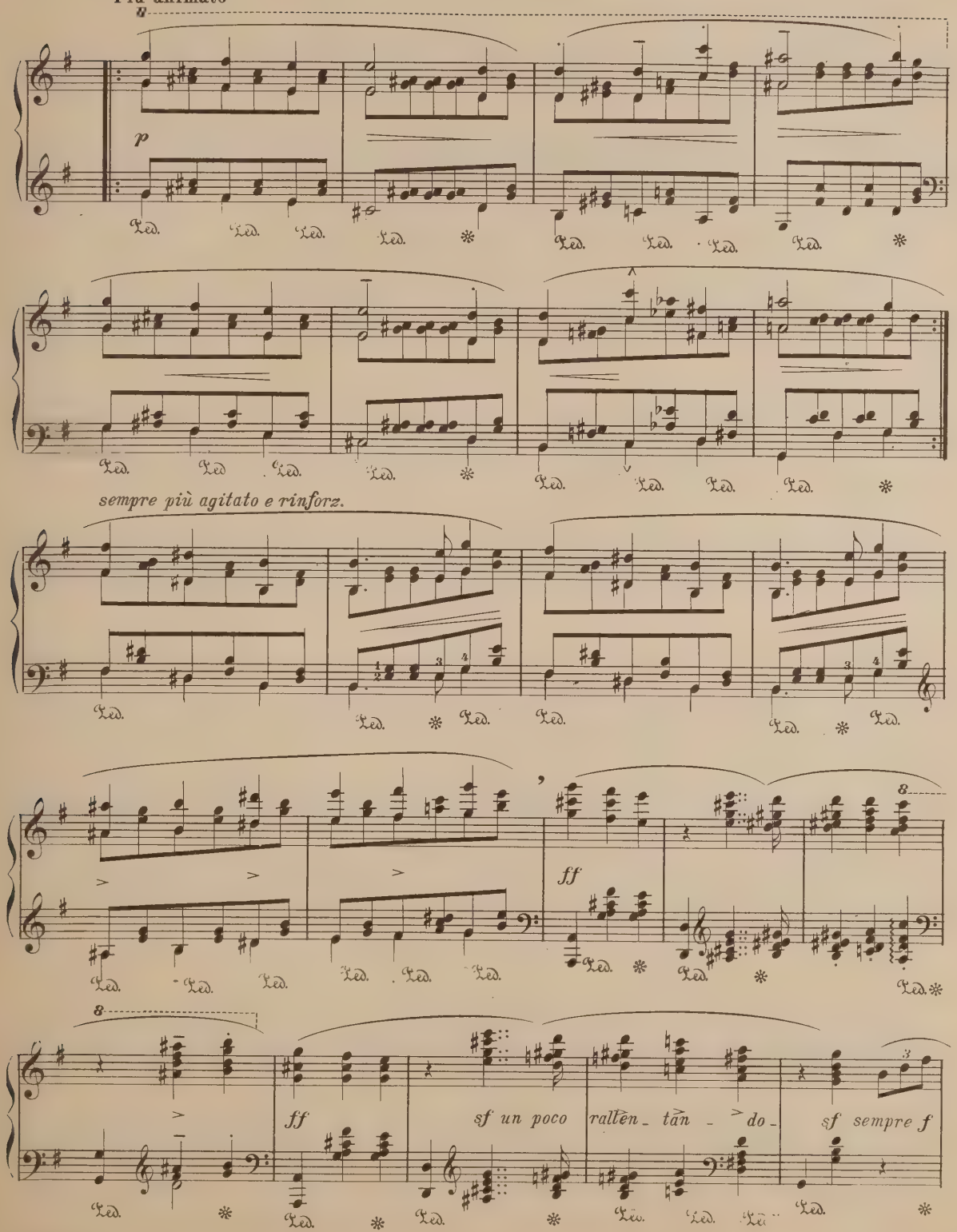
Variante II.

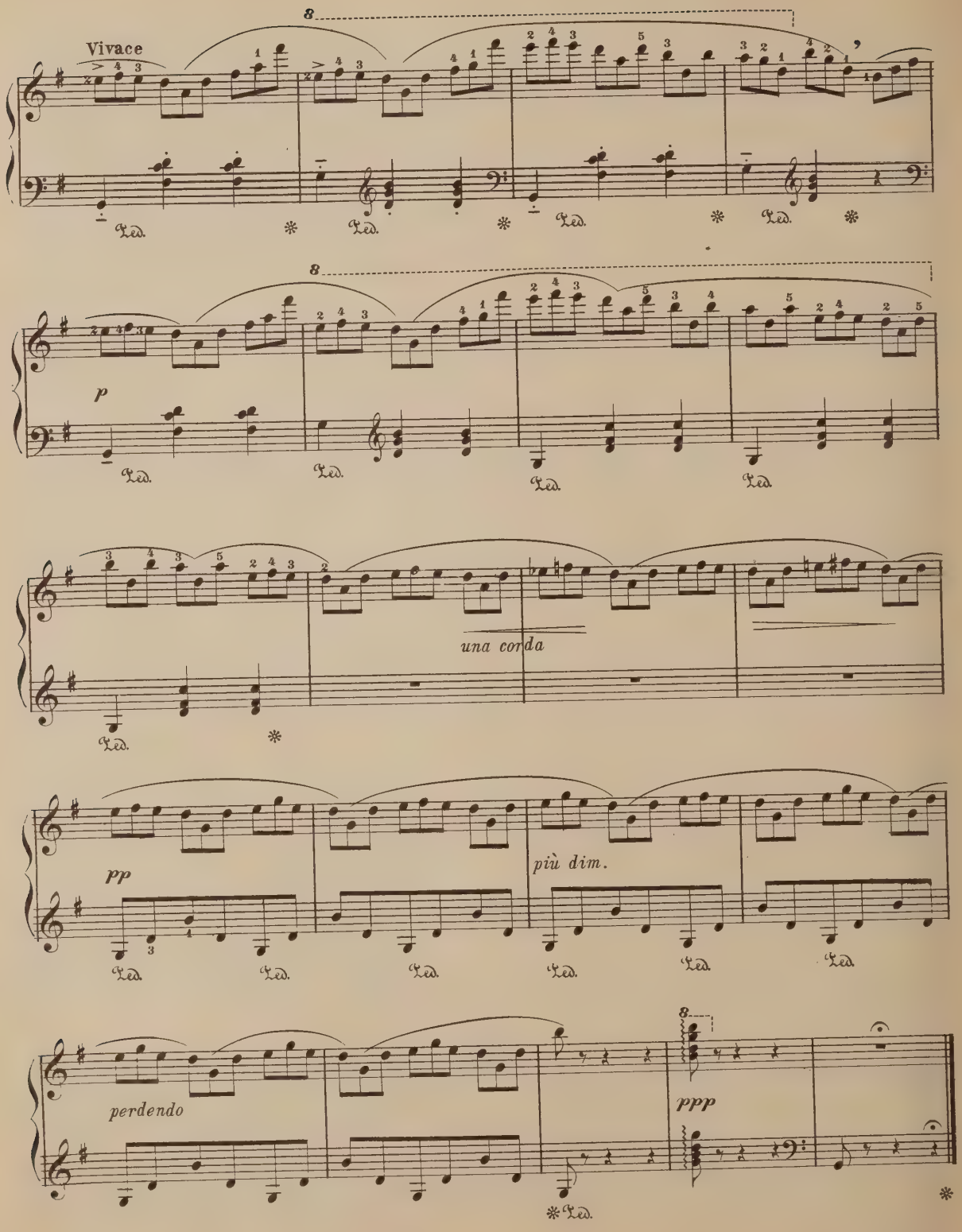




Variante III.

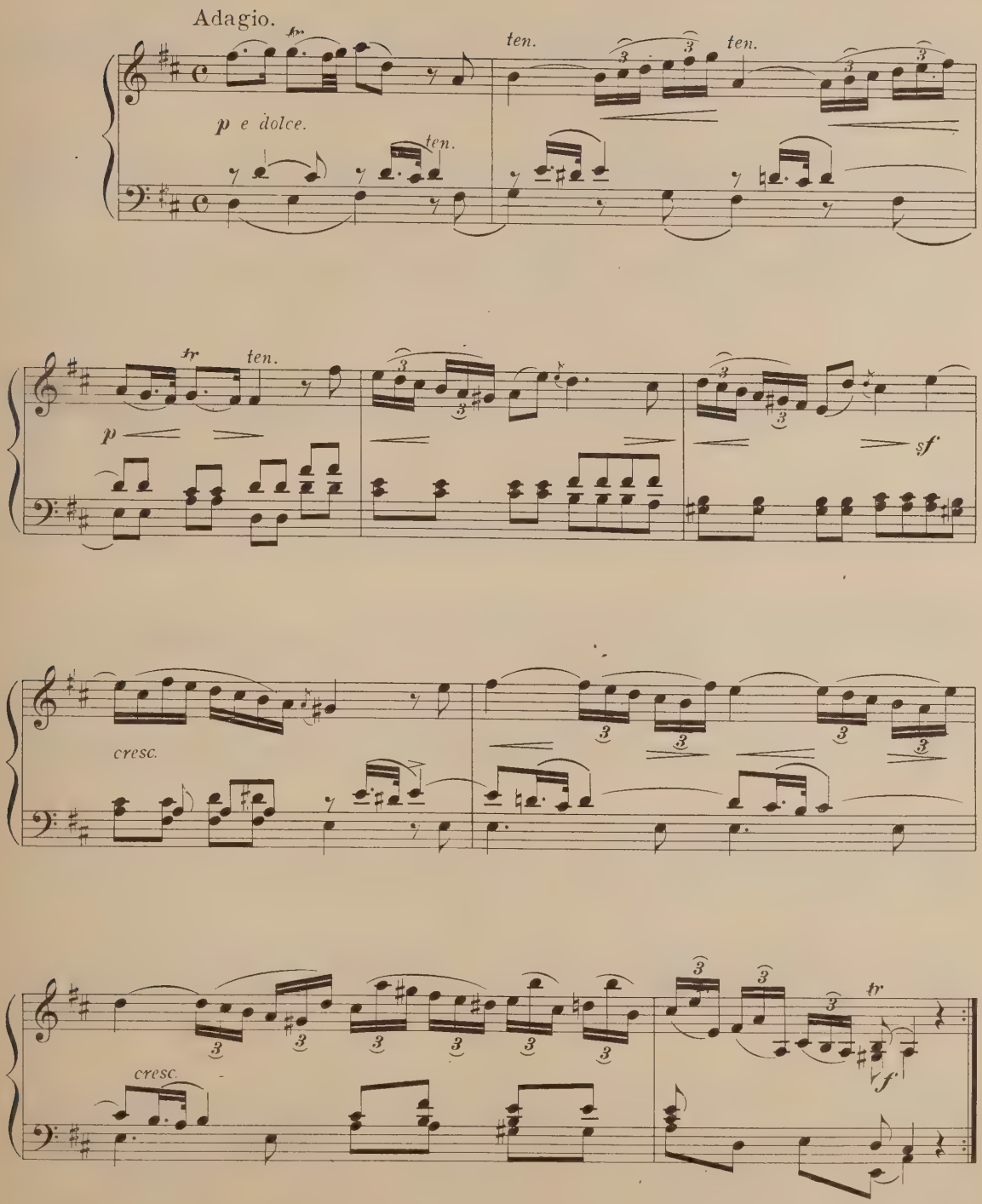
Più animato

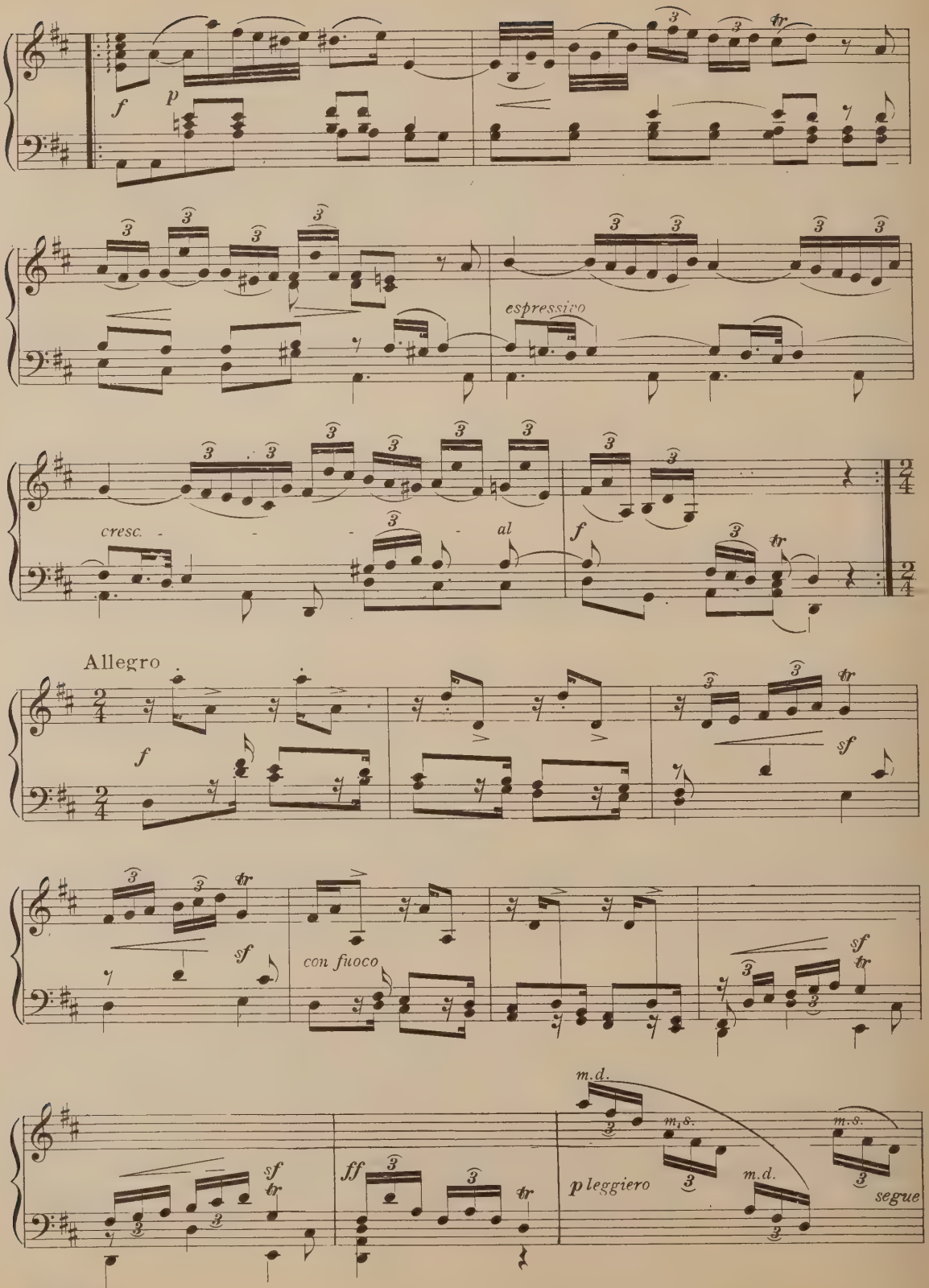


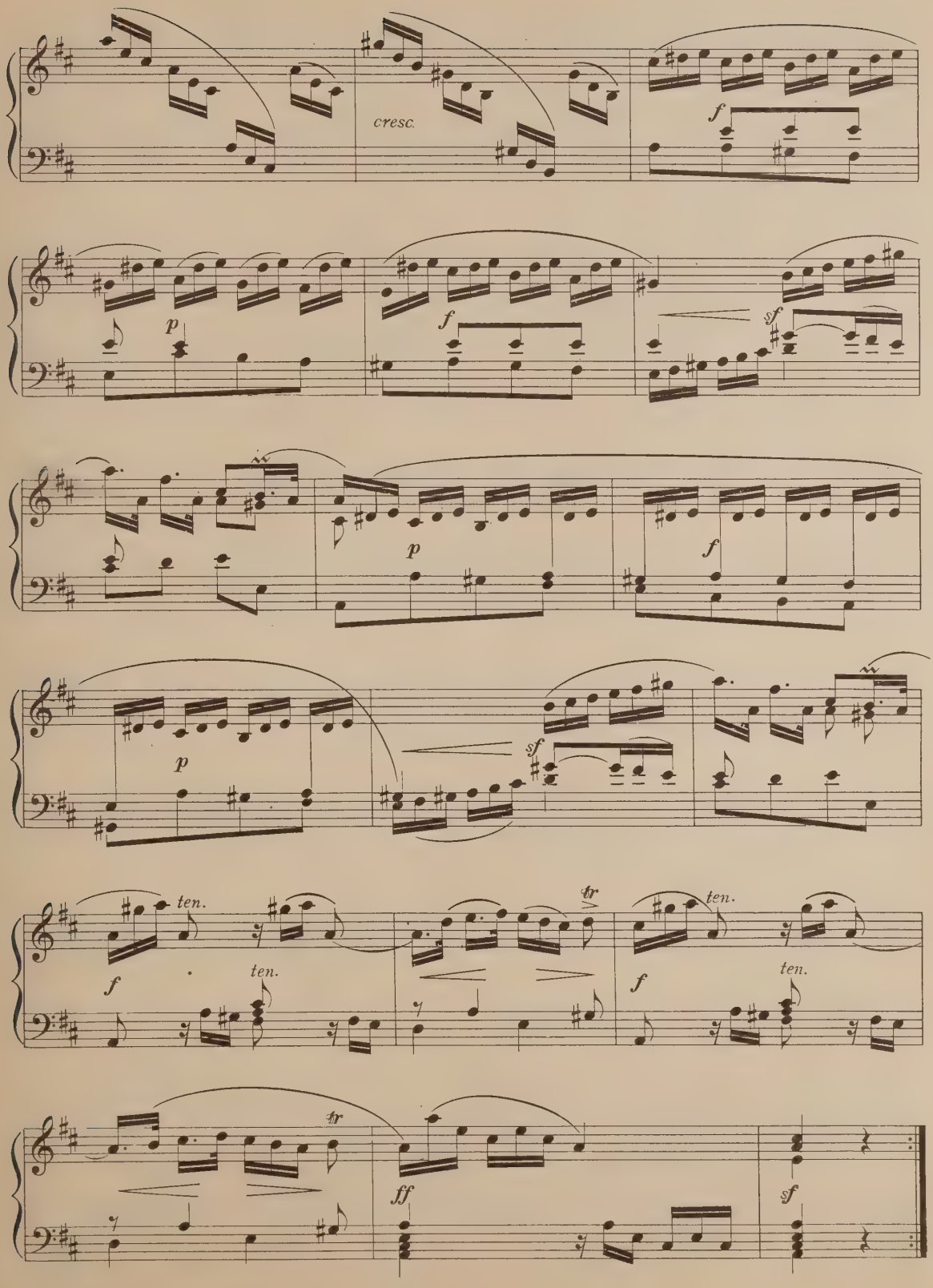

Vivace
8
Ped.
p
una corda
pp
più dim.
perdendo
ppp

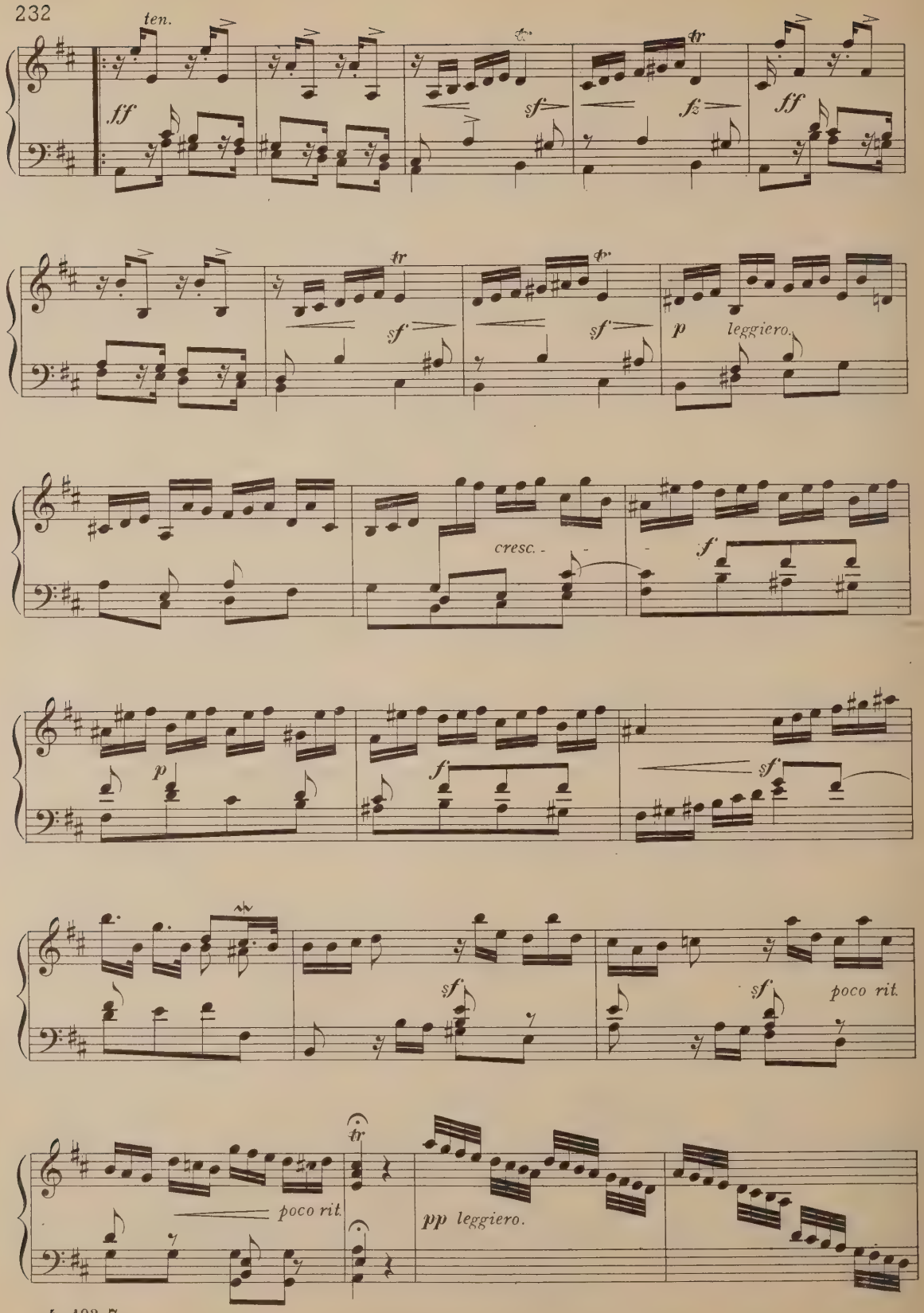
SONATA

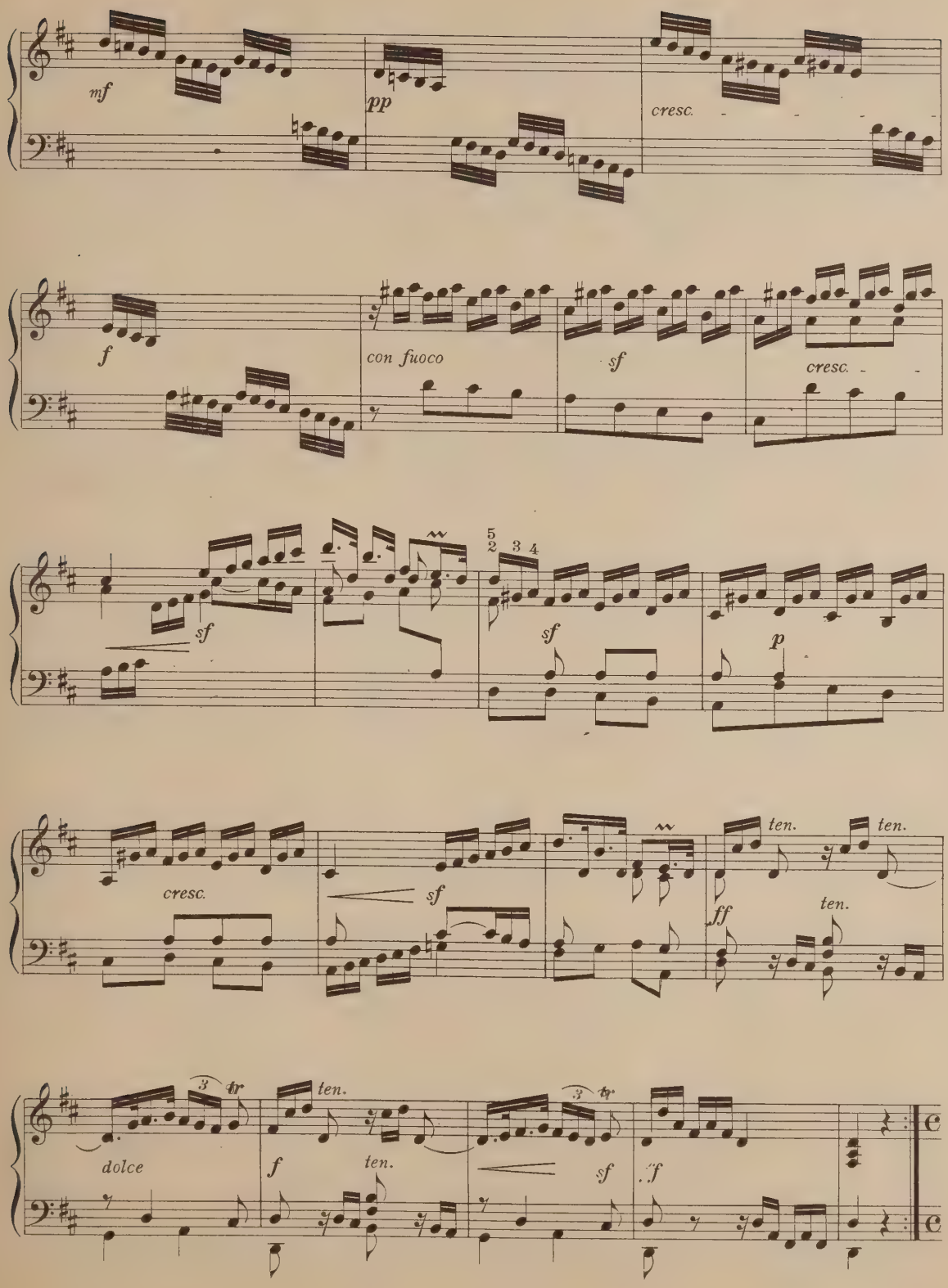
BALDASSARE GALUPPI
1706–1785



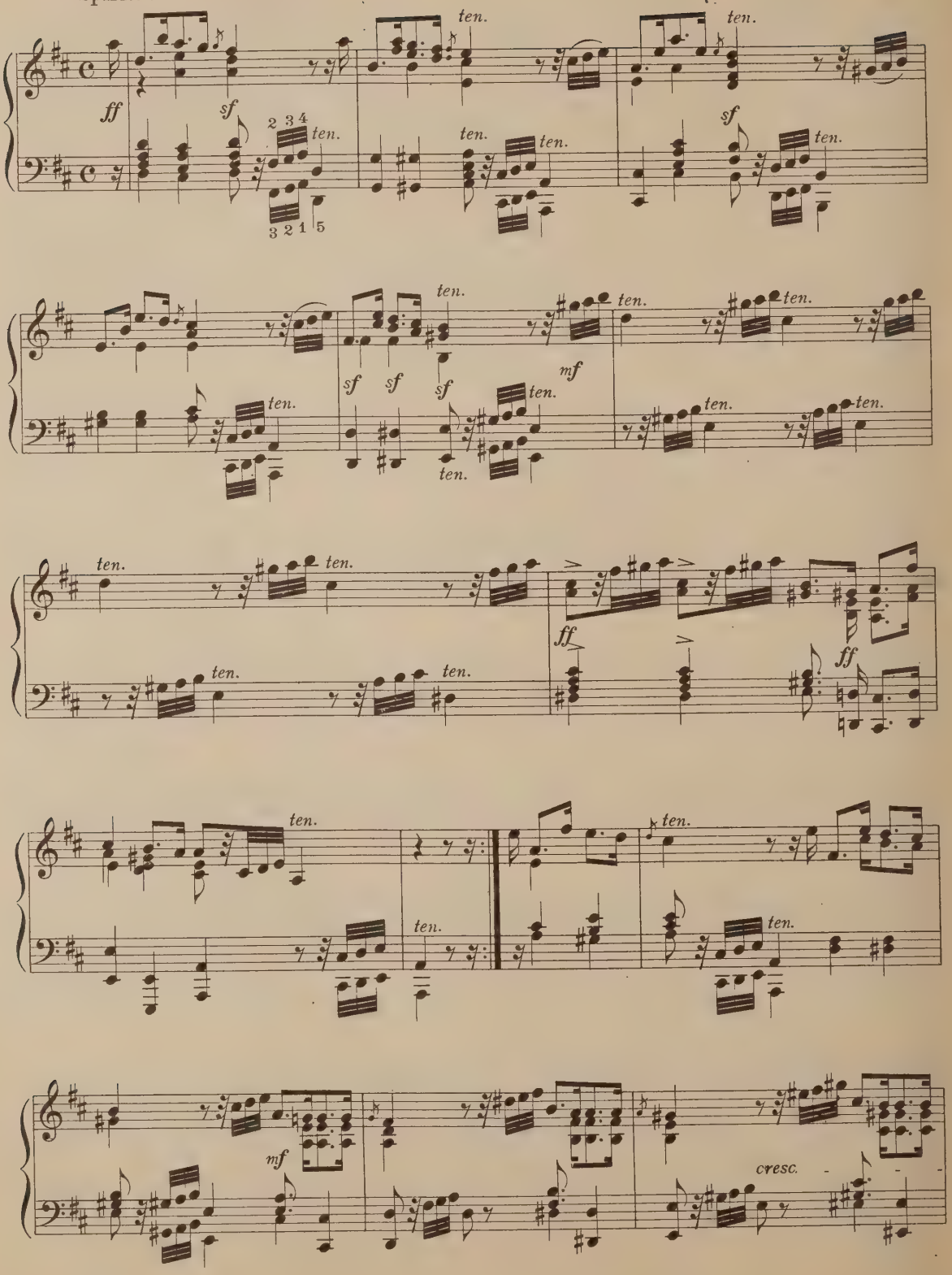

f
p
espressivo
cresc.
al
f
Allegro
f
sf
sf
con fuoco
sf
m.d.
m.s.
m.s.
m.d.
sf
ff
p leggiero
segue

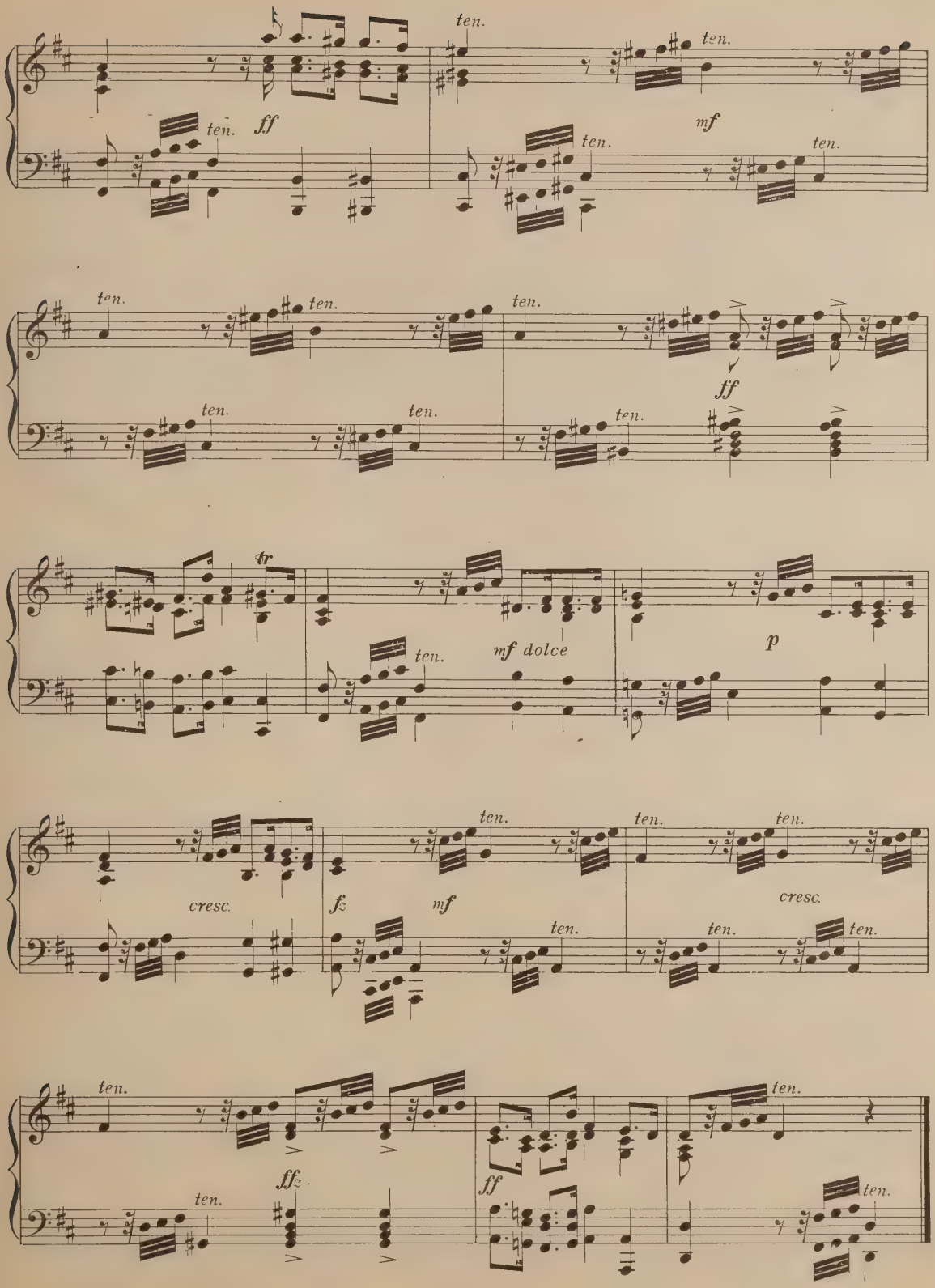

cresc.
f
p
f
sf
p
f
p
sf
ten.
f
ten.
tr
ten.
f
ten.
tr
ff
sf


ten.
ff
tr
sf
fz
ff
tr
sf
tr
sf
p
leggiero.
cresc.
f
p
f
sf
sf
sf
poco rit.
tr
poco rit.
pp leggiero.


mf
pp
cresc.
f
con fuoco
sf
cresc.
sf
sf
p
cresc.
sf
ff
ten.
ten.
ten.
dolce
3
tr
f
ten.
ten.
sf
3
tr
ff

Spirituoso e staccato.



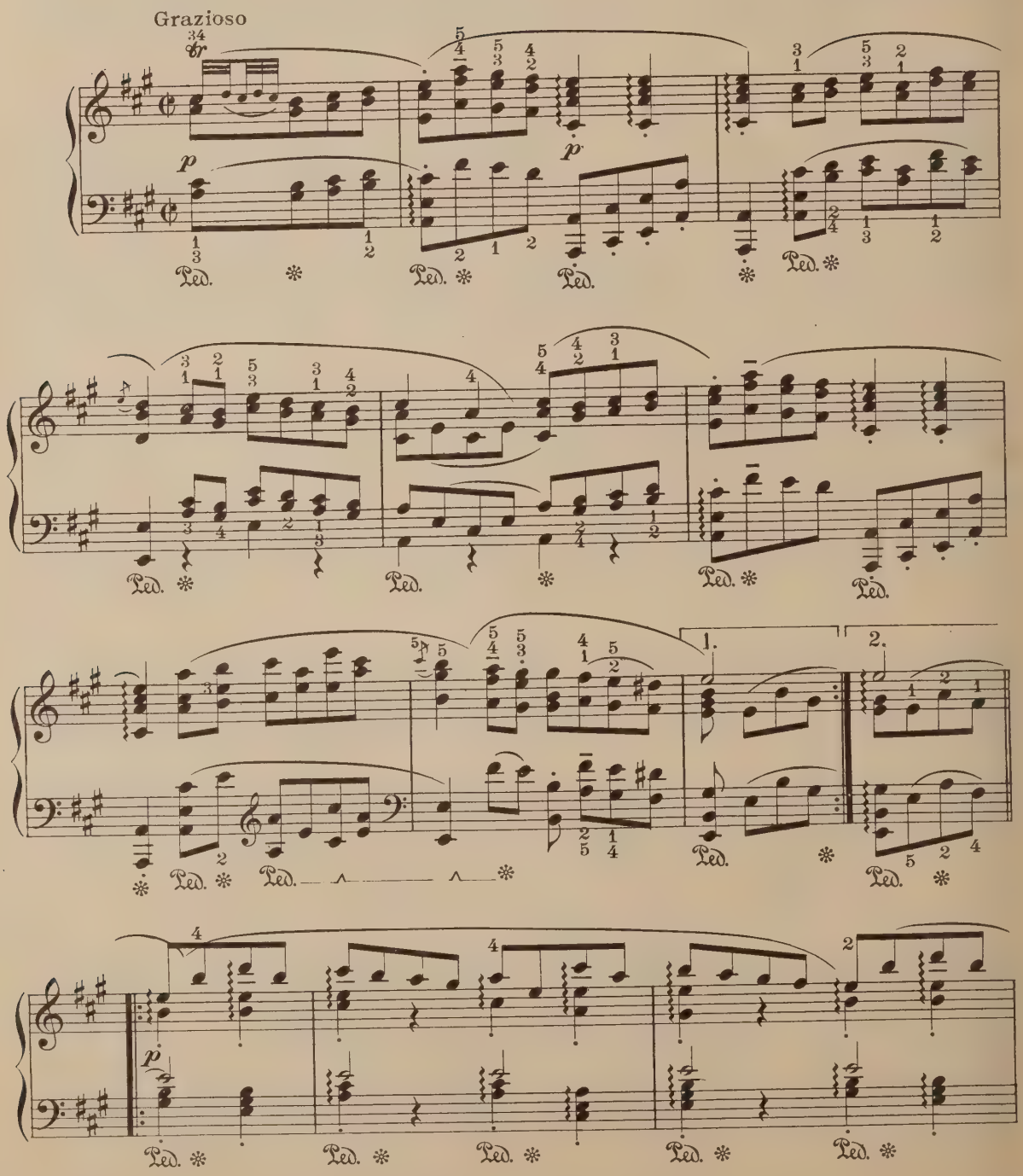

ten.
ff
mf
tr
mf dolce
p
cresc.
fz
ffz

GAVOTTE

(From "Iphigenie in Aulis")

Transcribed for Clara Schumann
by Johannes Brahms
Edited by
Bern. Boekelman

GLUCK=BRAHMS



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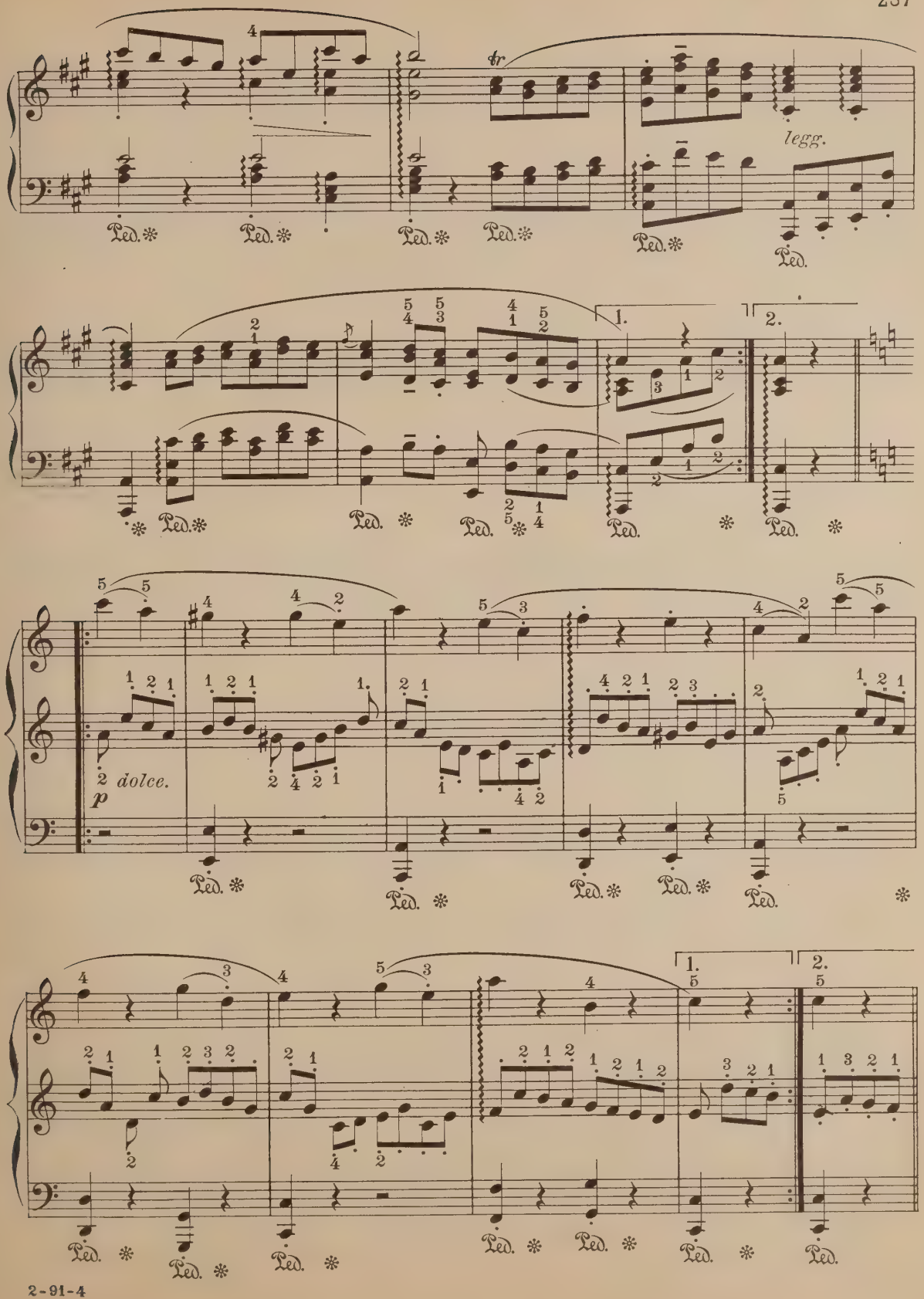
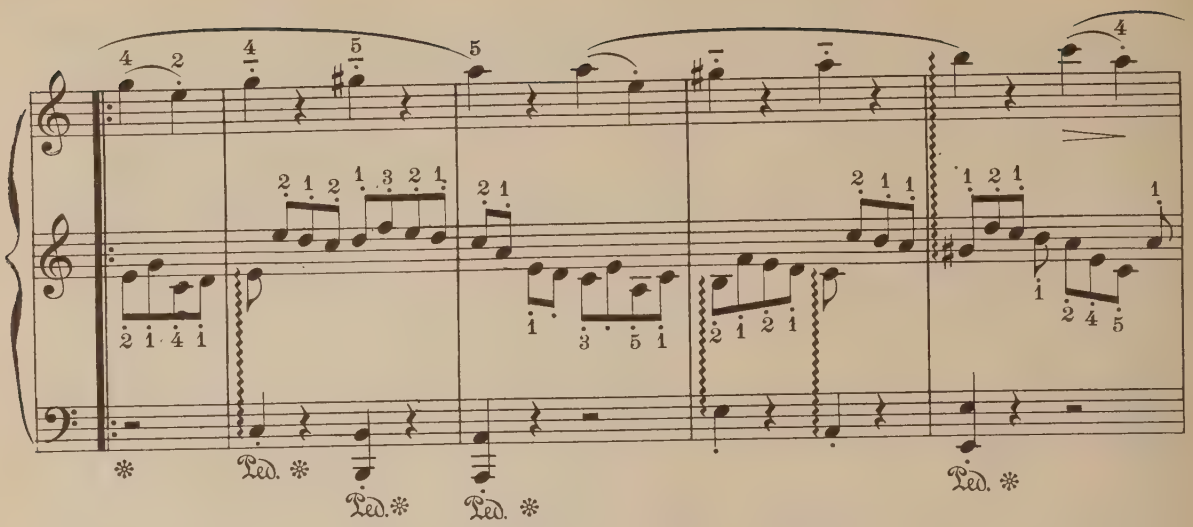
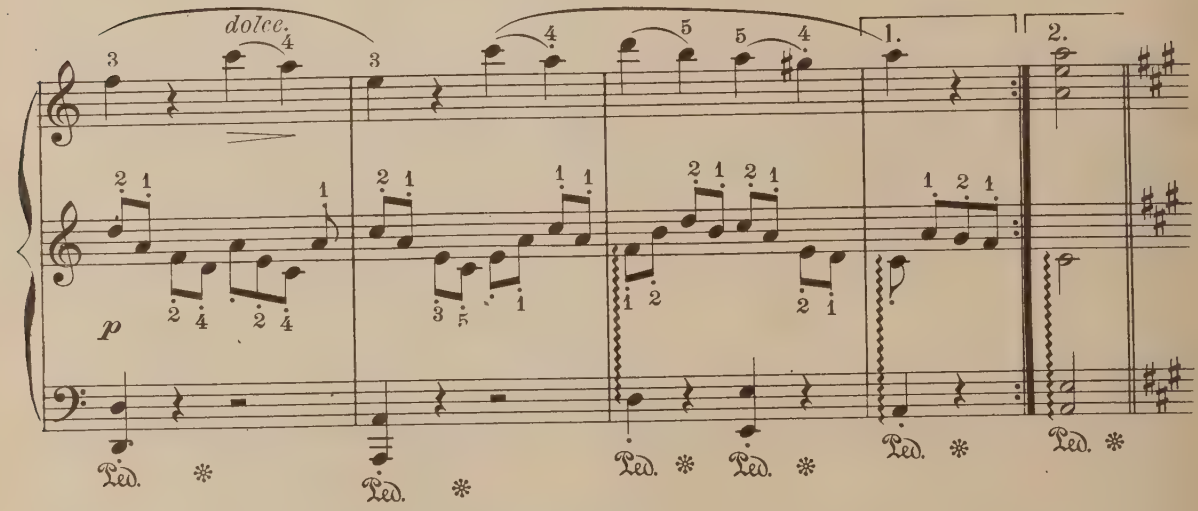
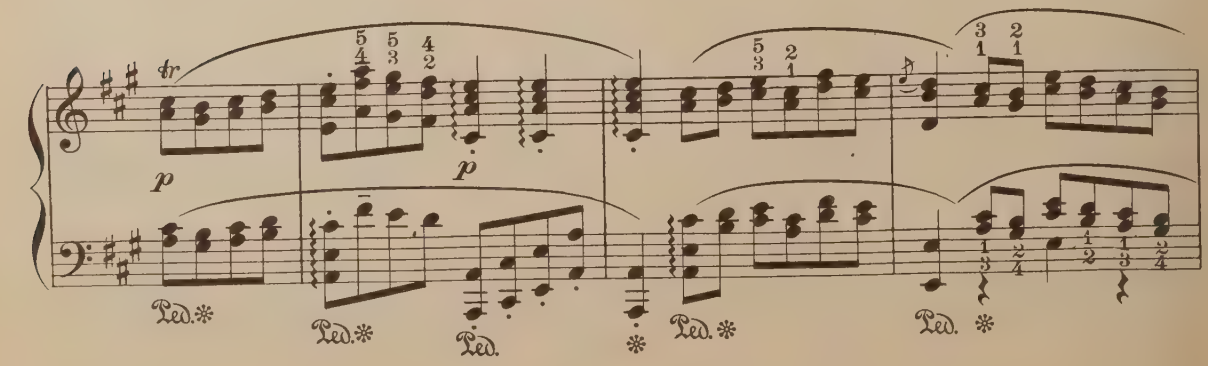
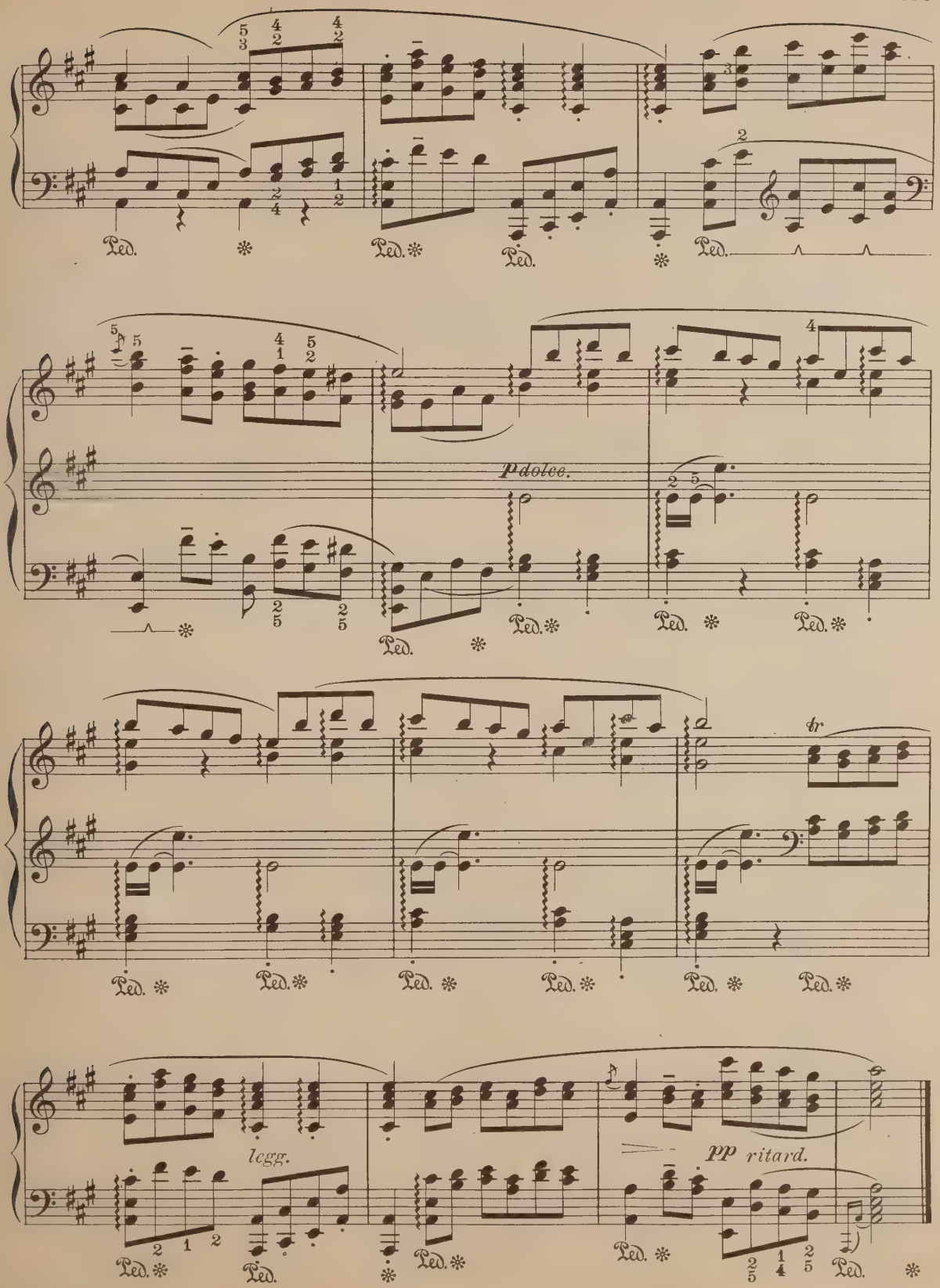

tr
legg.
1.
2.
dolce.
p


Ped.
Ped.
Ped.
Ped.


dolce.
p
1.
2.
Ped.
Ped.
Ped.
Ped.
Ped.


tr
p
p
Ped.
Ped.
Ped.
Ped.
Ped.

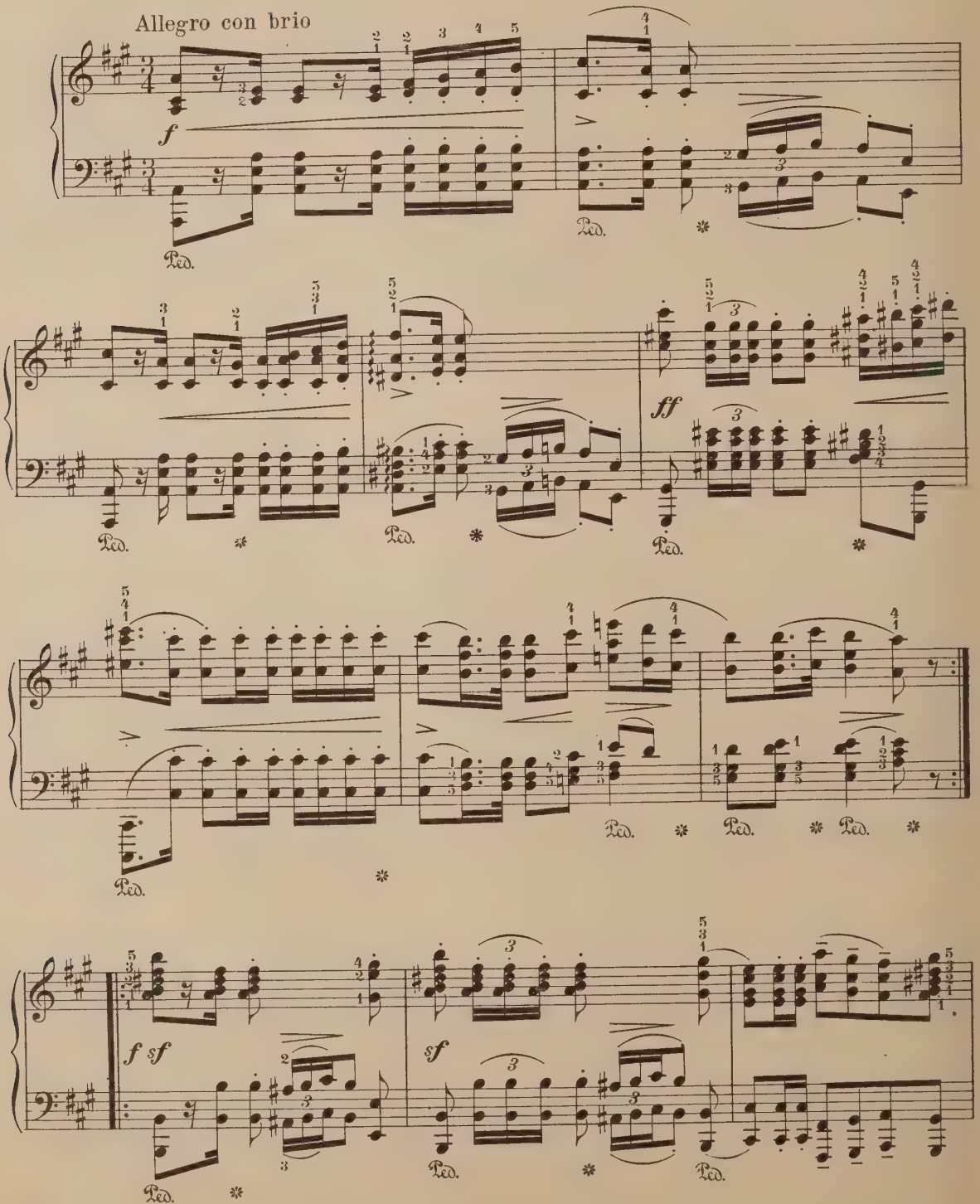

Ped.
pdolce.
tr
legg.
pp ritard.

POLONAISE MILITAIRE

A MAJOR

Edited by
August Fraemcke

F. CHOPIN,
Op. 40, № 1



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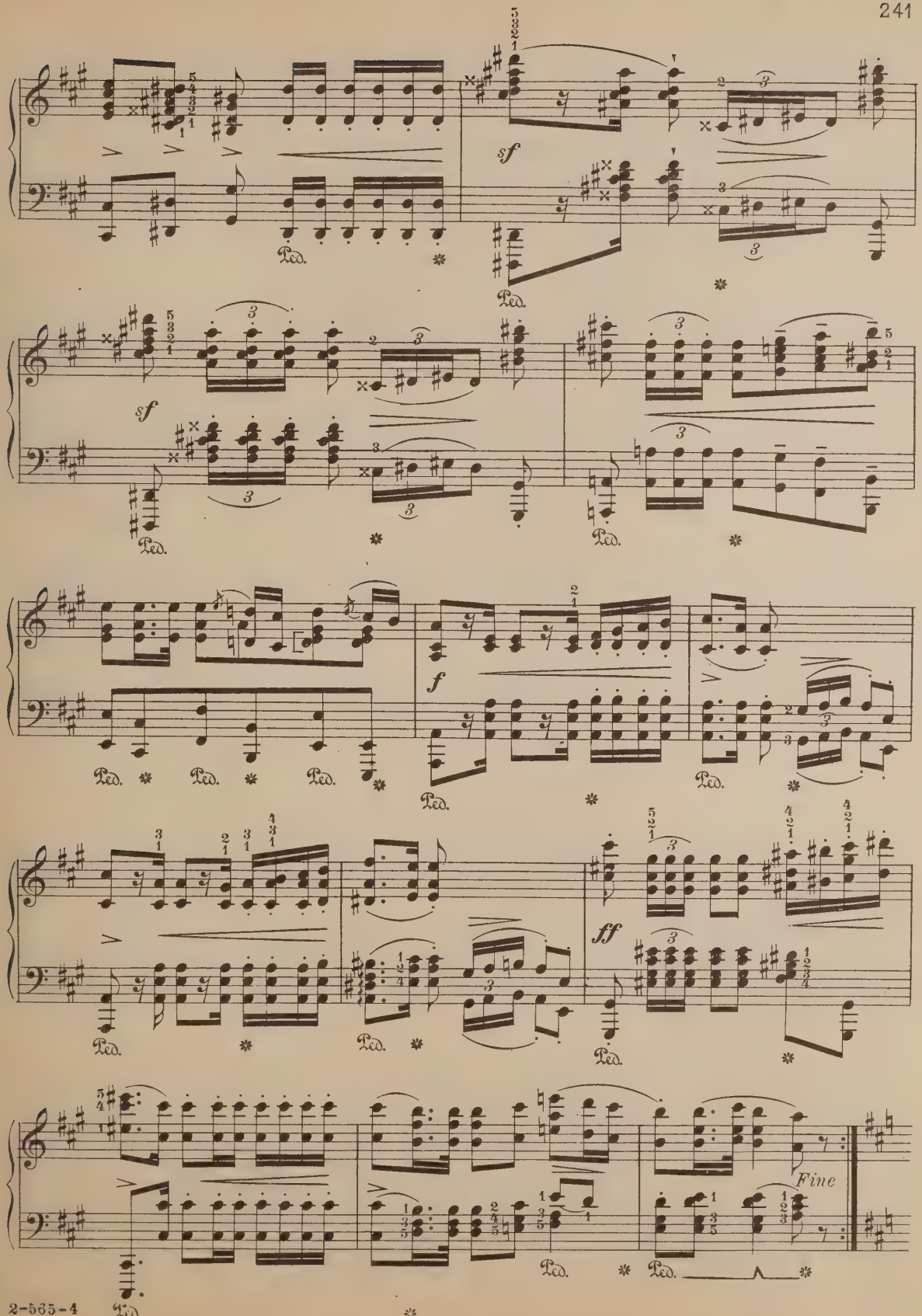
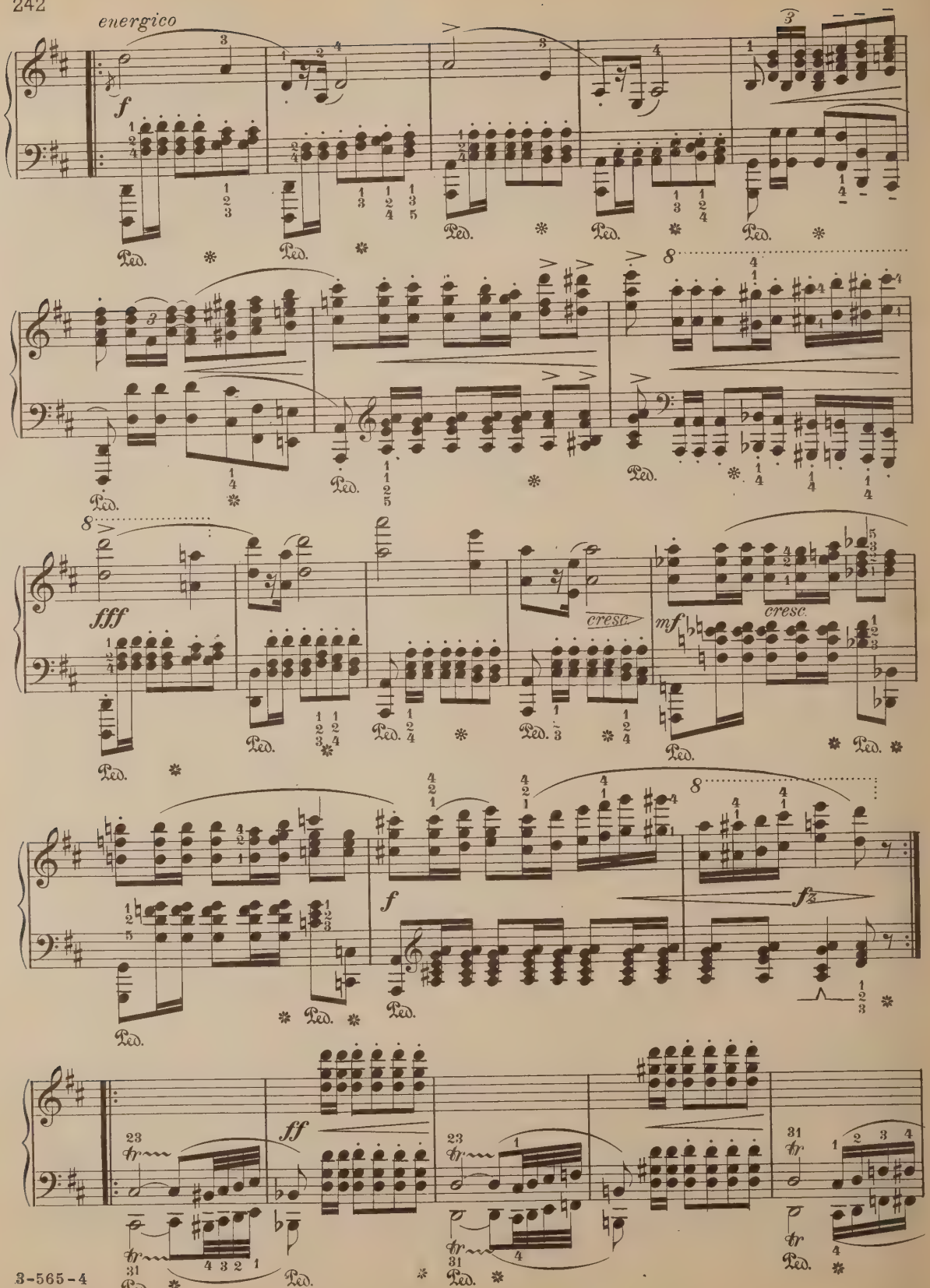
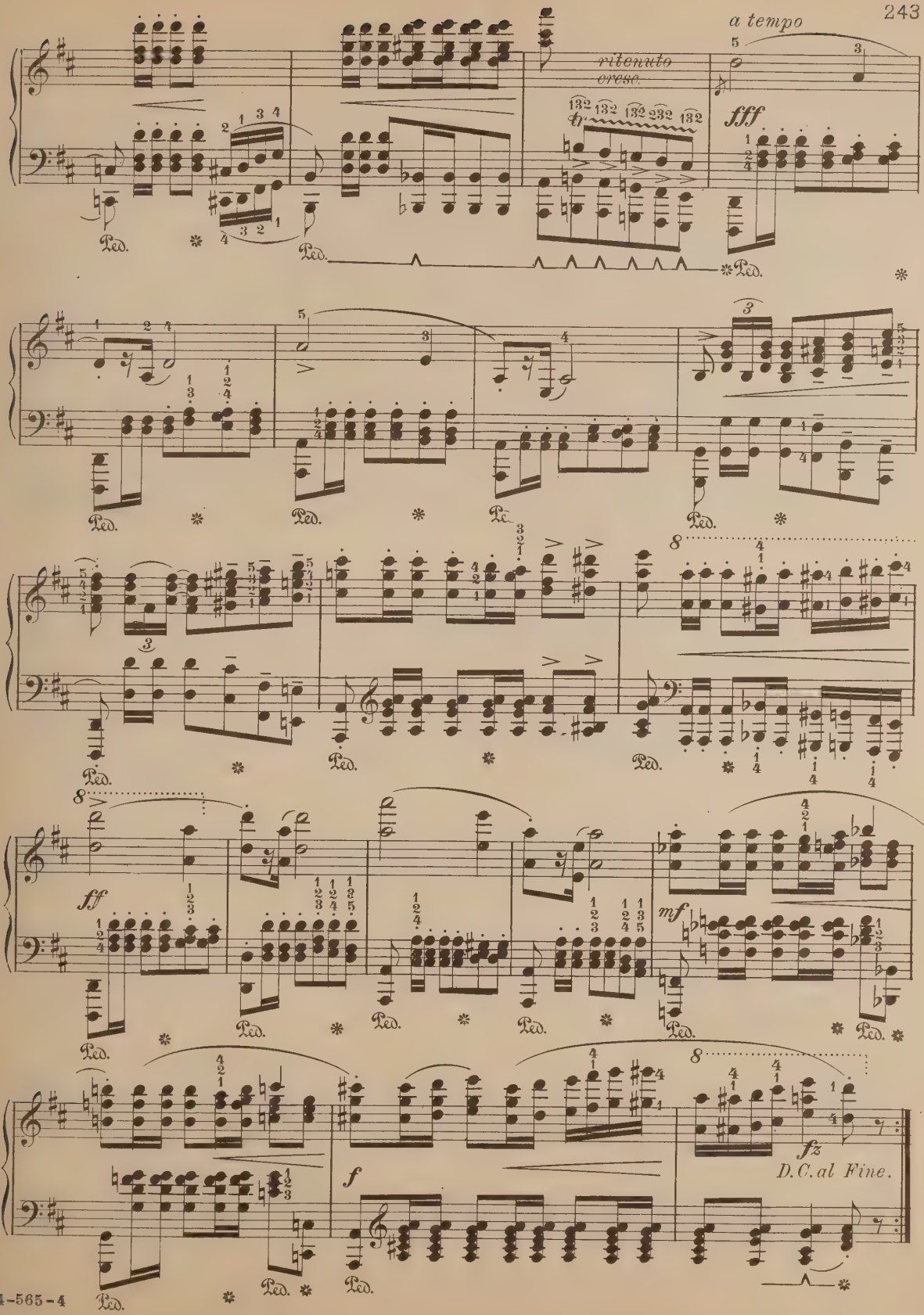

sf
Ped.
sf
Ped.
f
Ped.
ff
Ped.
Fine
Ped.

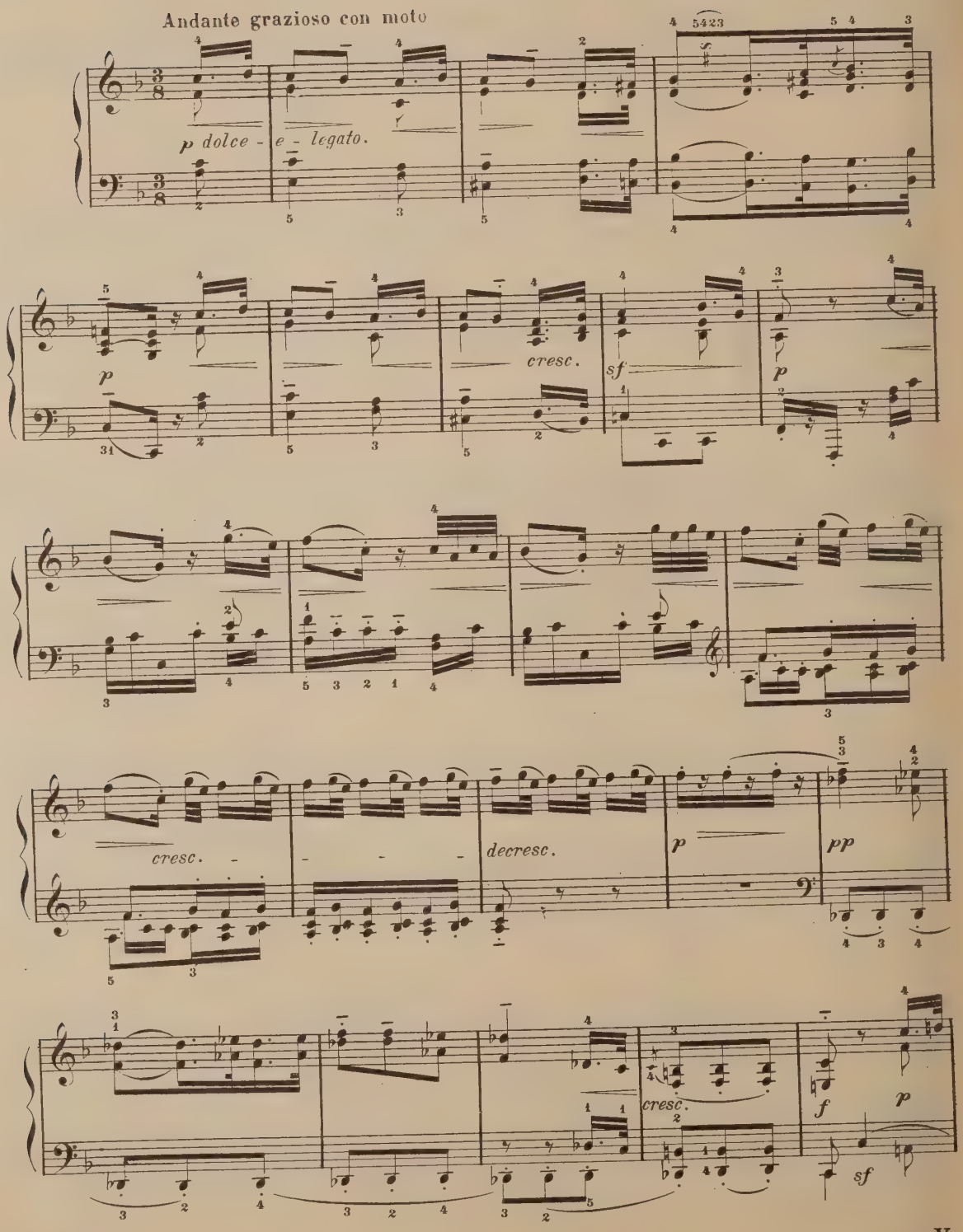

energico
f
Ped.
fff
cresc.
mf
ff
fz
tr

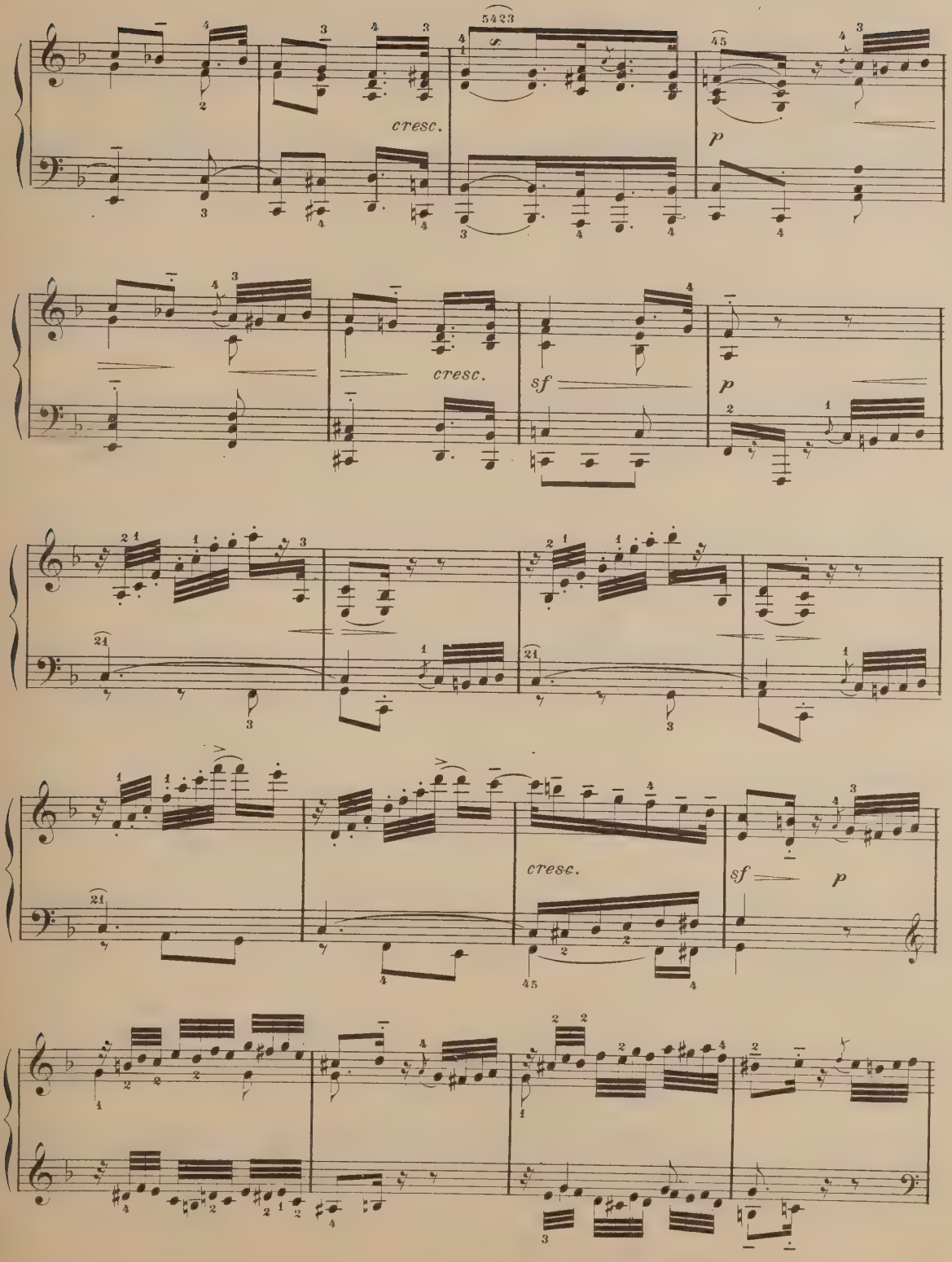

a tempo
ritenuto
cresc.
fff
Ped.
ff
mf
f
fz
D.C. al Fine.

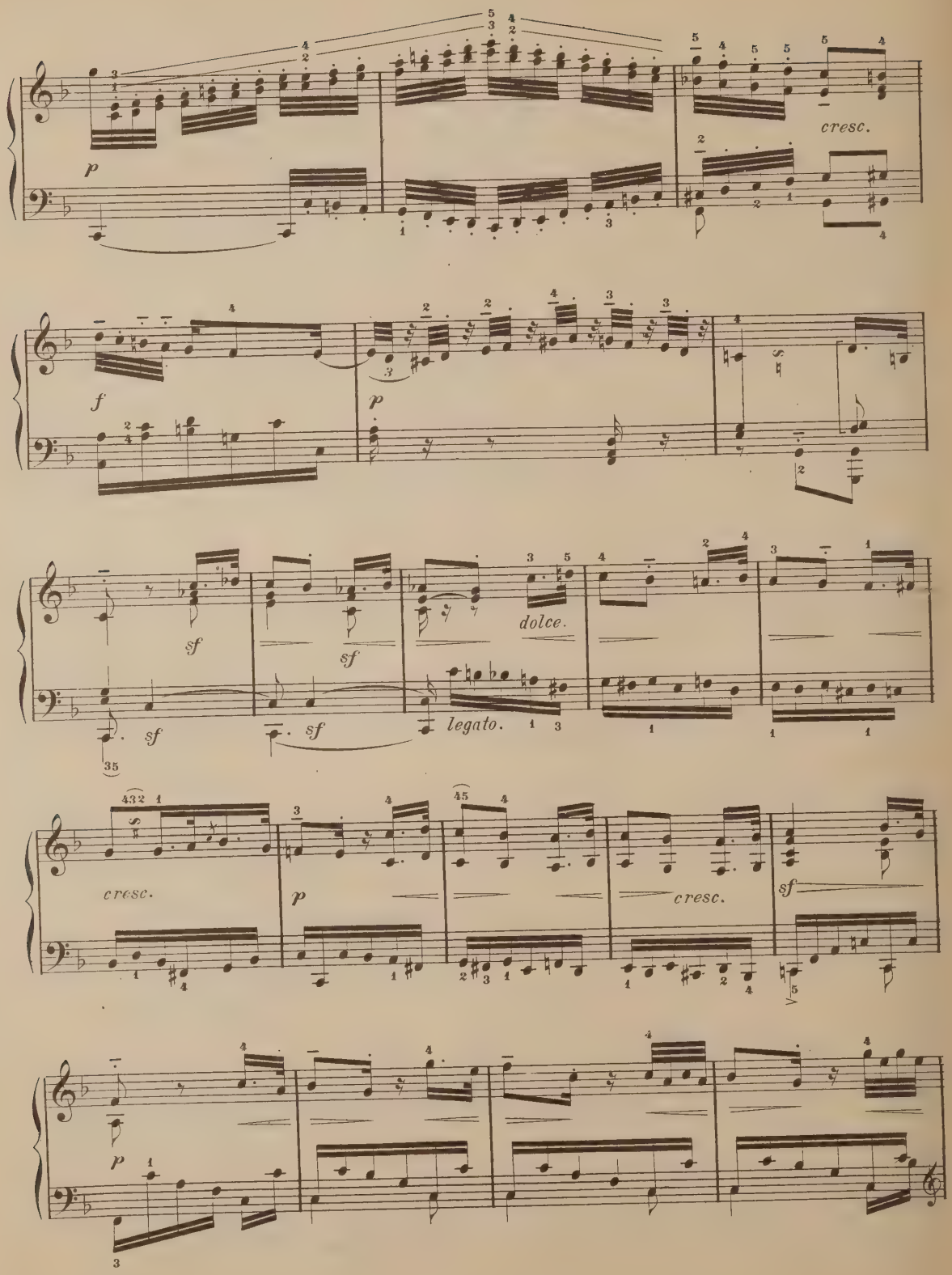
ANDANTE

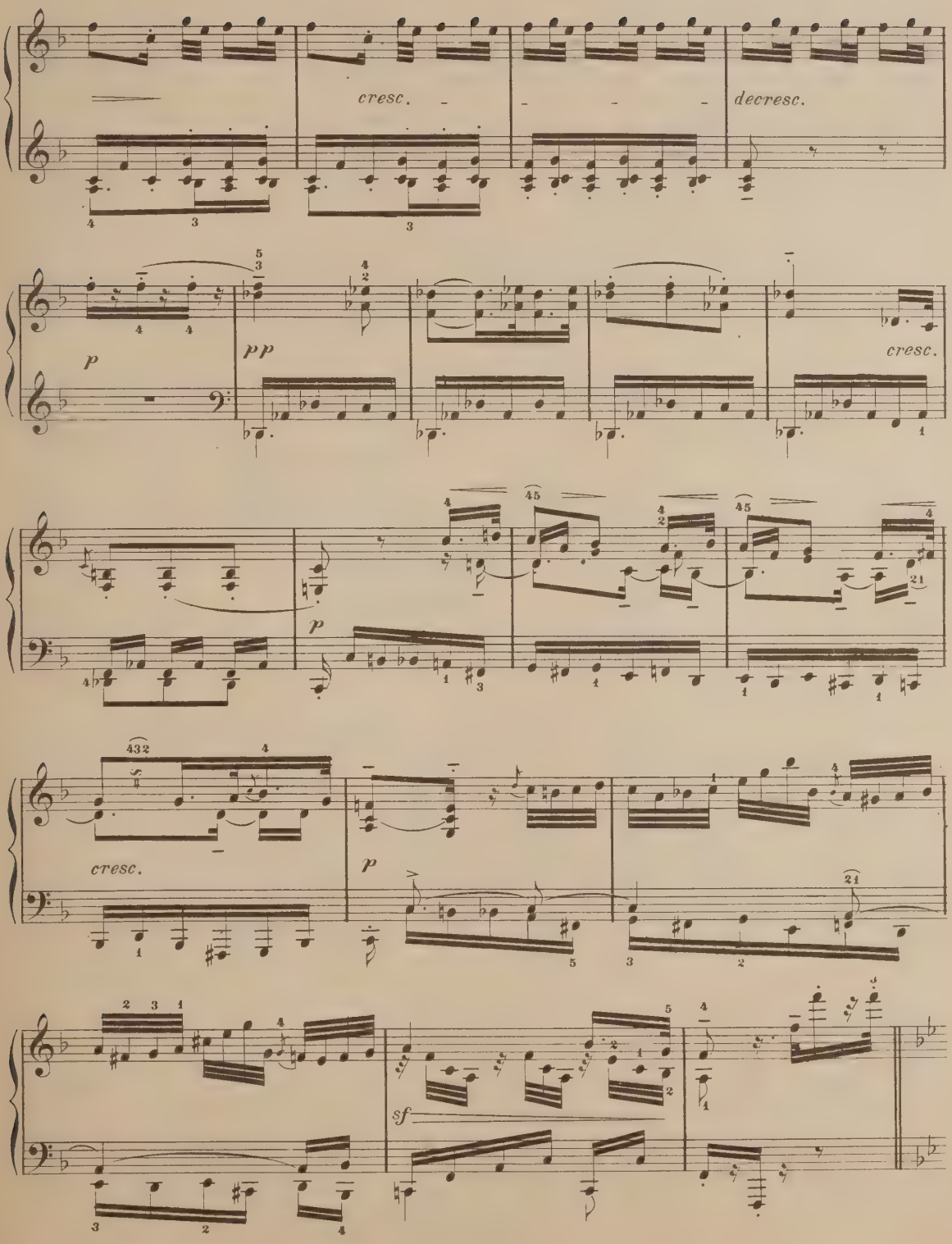
F-MAJOR

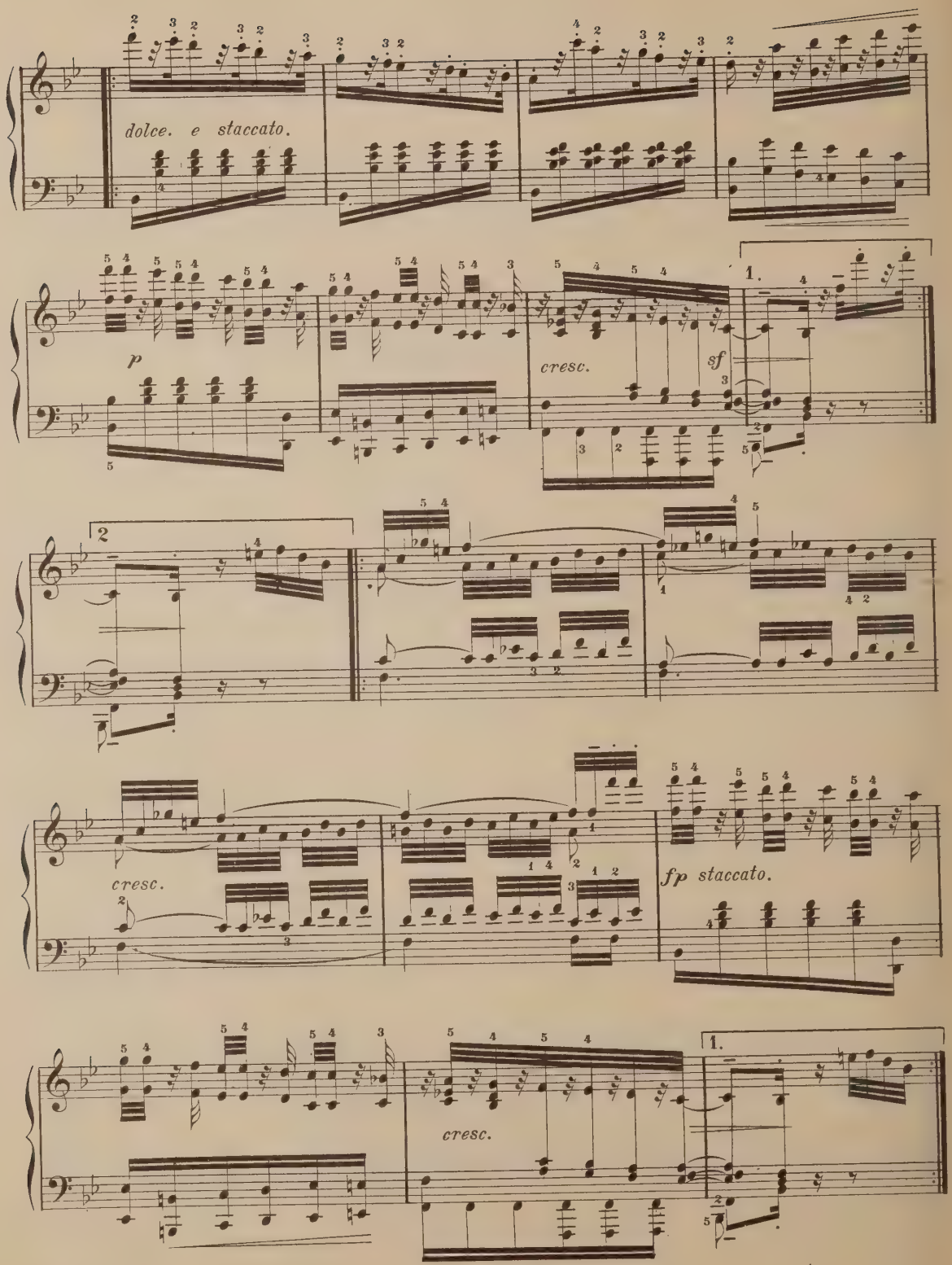
L. van BEETHOVEN

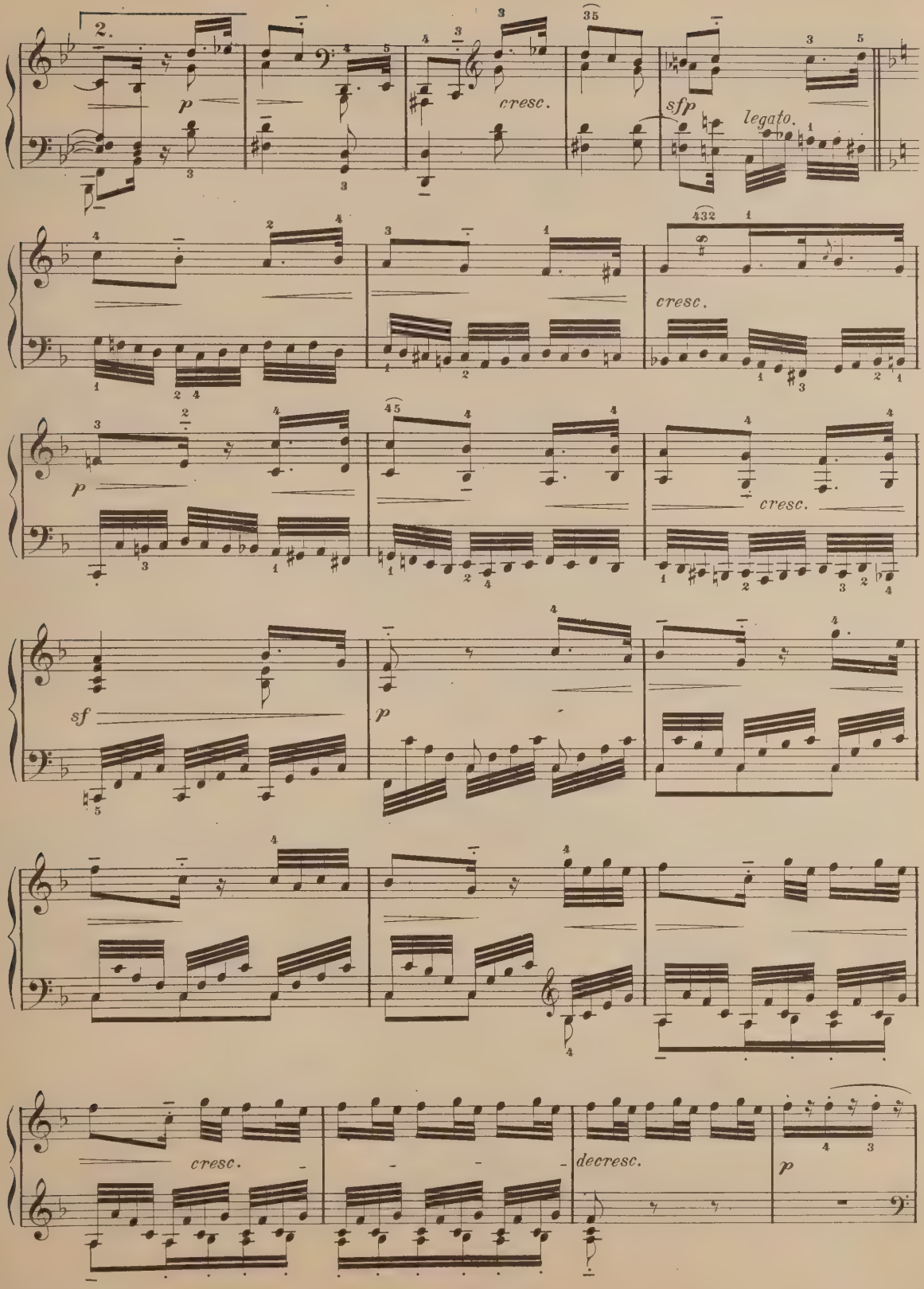


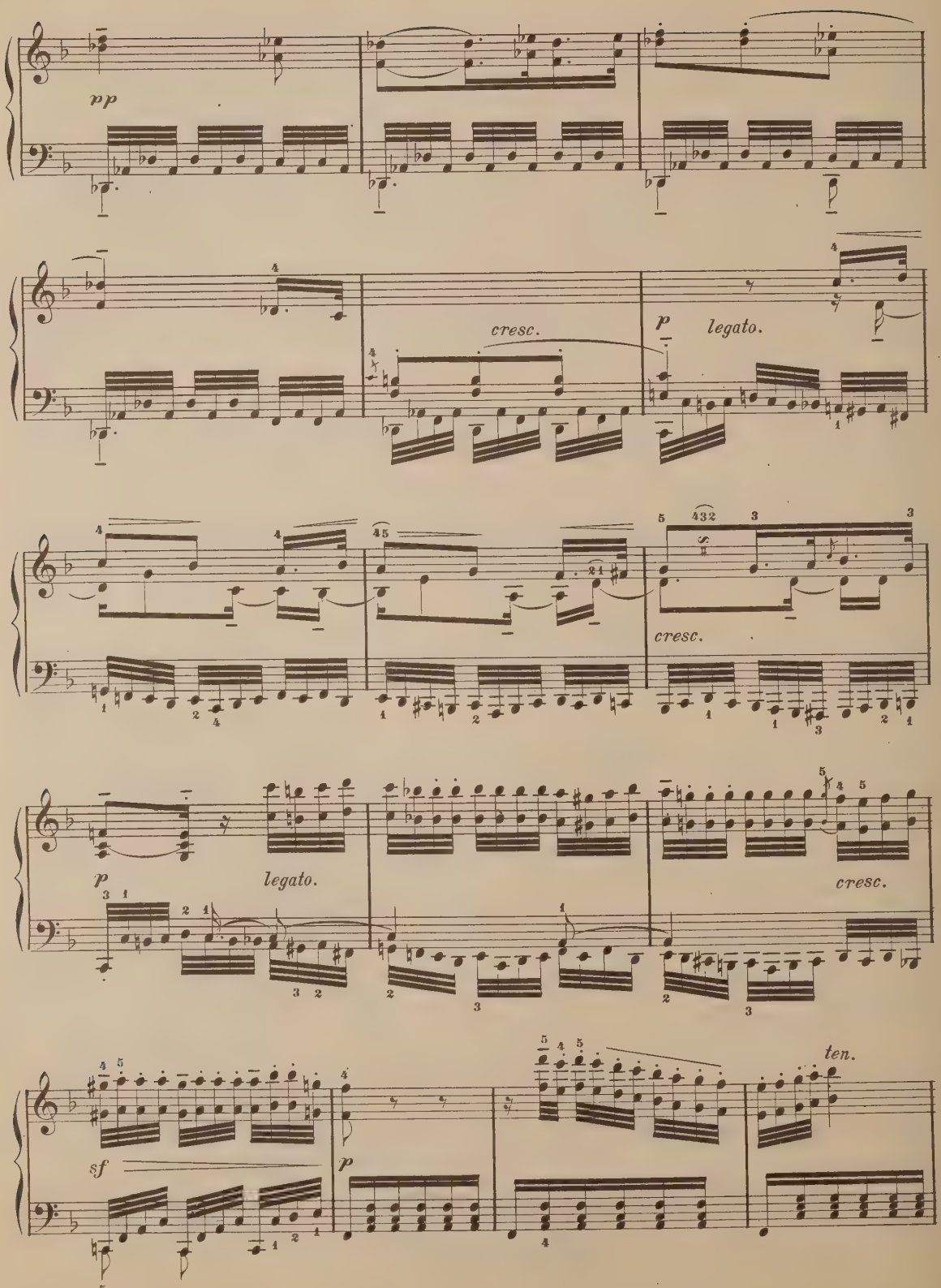

cresc.
p
cresc.
sf
p
cresc.
sf
p

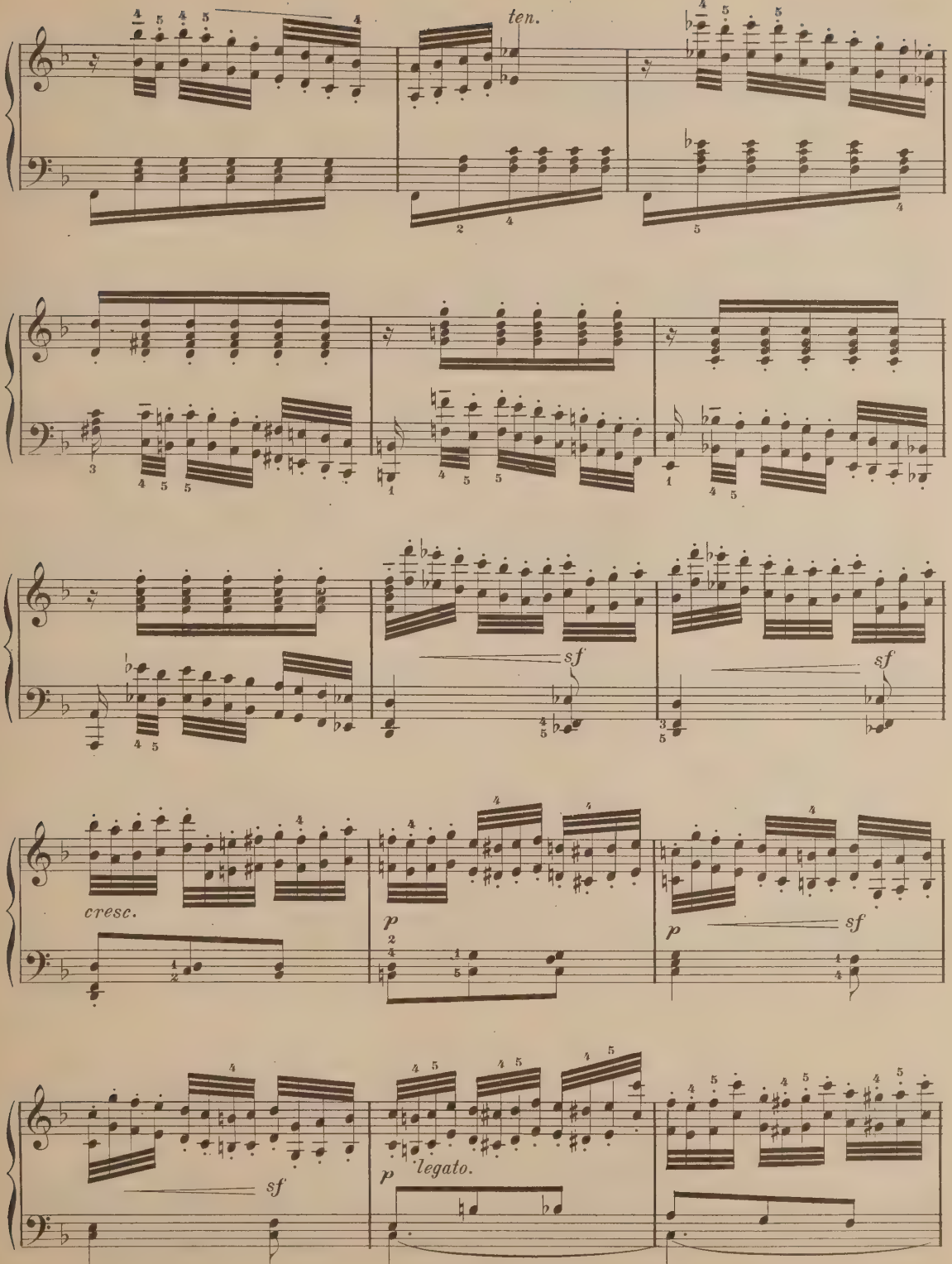

p
cresc.
f
p
sf
sf
dolce.
sf
sf
legato.
cresc.
p
cresc.
sf
p

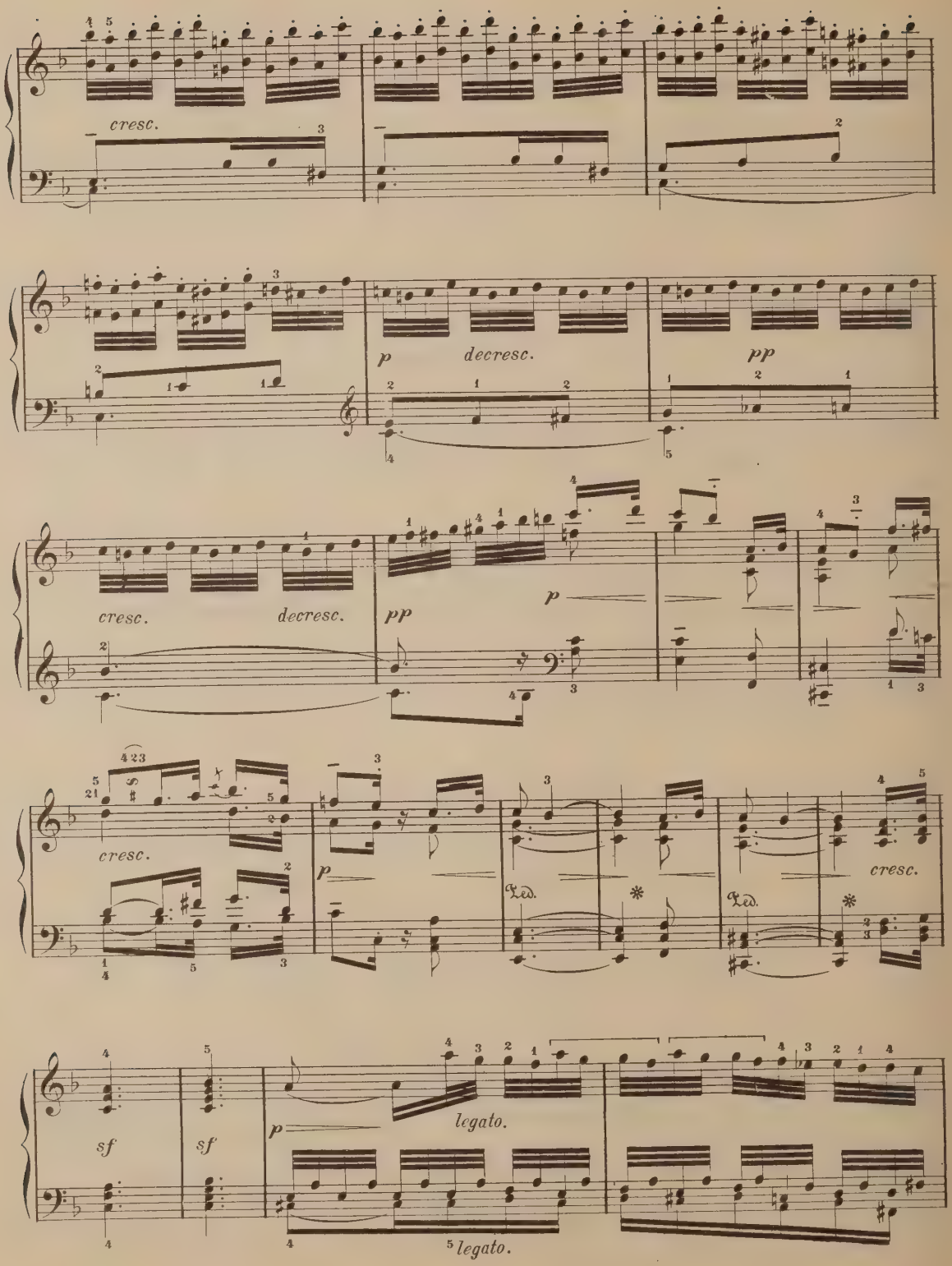

cresc.
decresc.
p
pp
cresc.
p
cresc.
p
sf

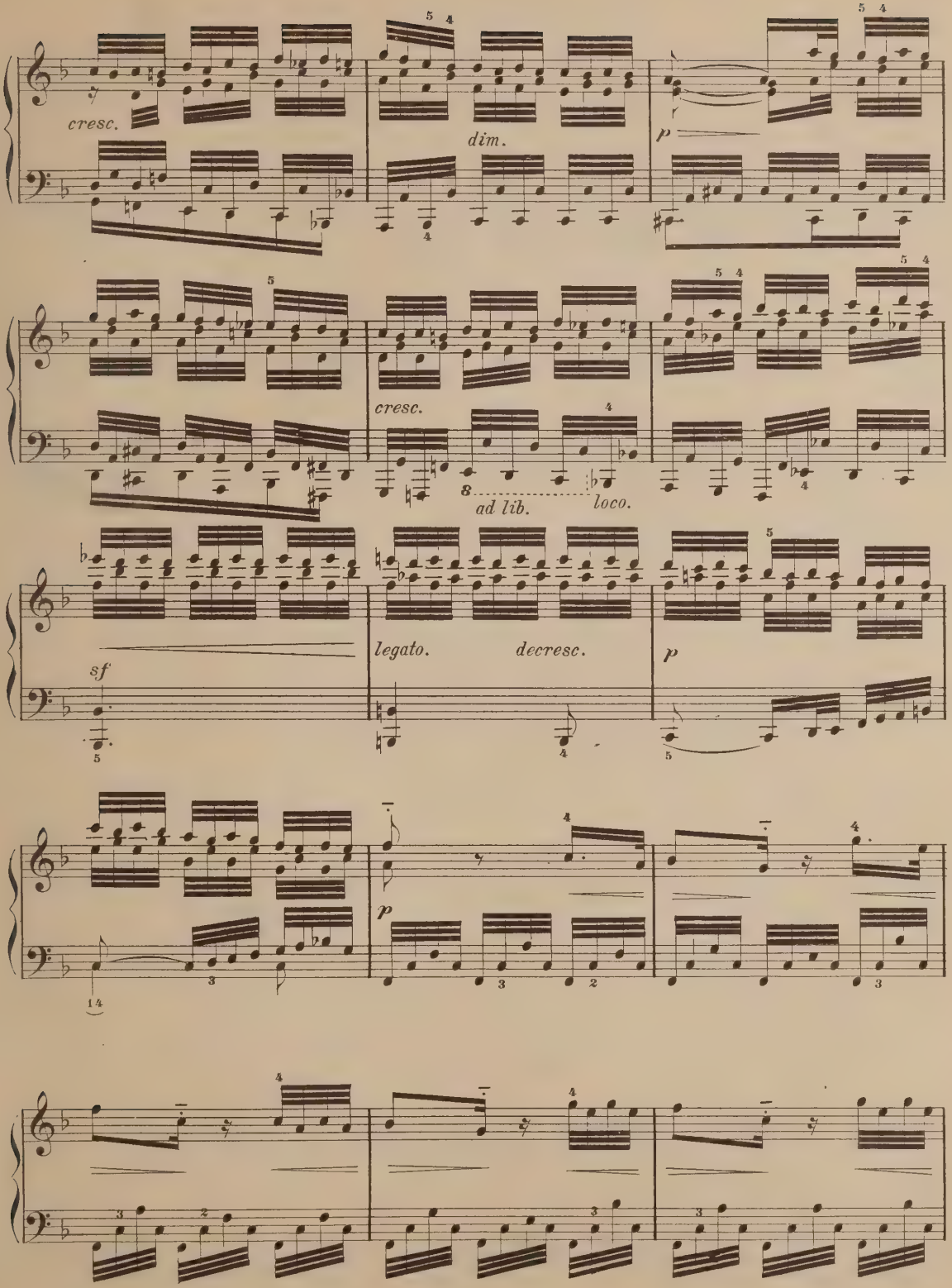

dolce. e staccato.
p
cresc.
sf
1.
2
cresc.
fp staccato.
cresc.
1.

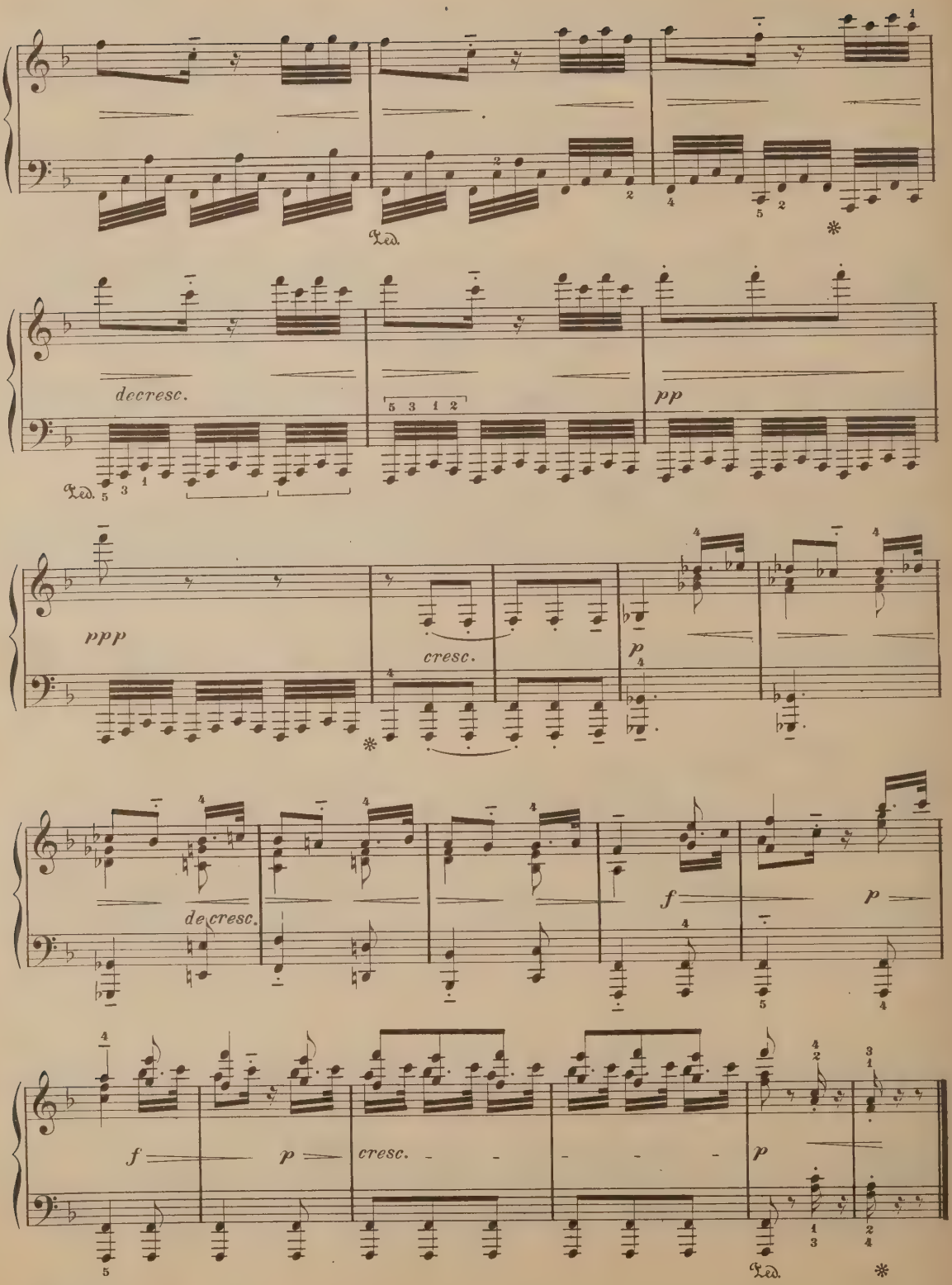

2.
p
cresc.
sfp
legato.
cresc.
p
cresc.
sf
p
cresc.
decresc.
p


pp
cresc.
p
legato.
cresc.
p
legato.
cresc.
sf
p
ten.


ten.
sf
sf
cresc.
p
p
sf
sf
p
legato.


cresc.
p
decresc.
pp
cresc.
decresc.
pp
p
cresc.
p
cresc.
sf
sf
p
legato.
legato.


cresc.
dim.
p
cresc.
8
ad lib.
loco.
sf
legato.
decresc.
p
p


decresc.
pp
ppp
cresc.
decresc.
f
p
f
p
cresc.
p

LIEBESTRAUM

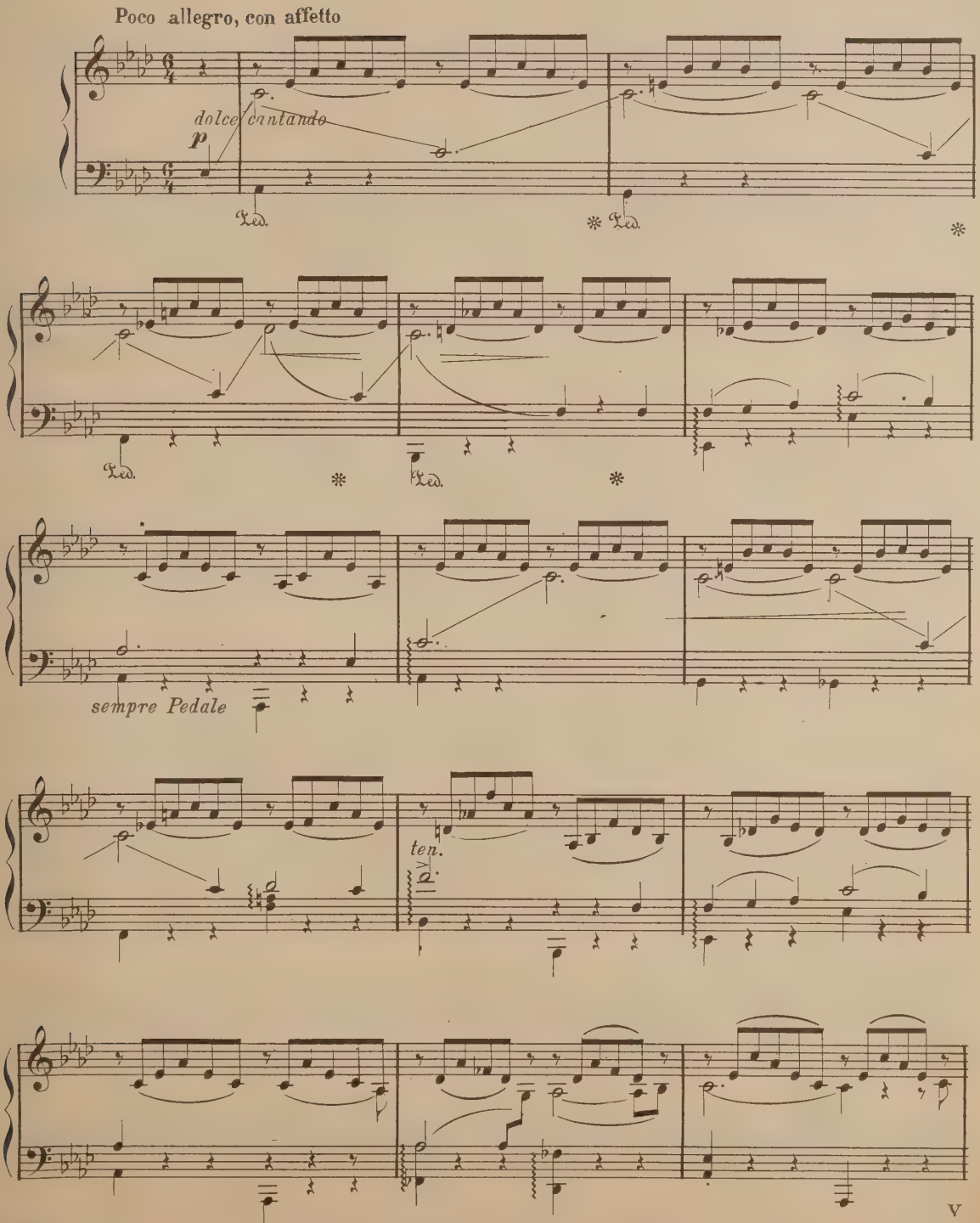
A DREAM OF LOVE

(Nocturne)

Edited by
A. Pero

A-FLAT MAJOR, No. III

FRANZ LISZT



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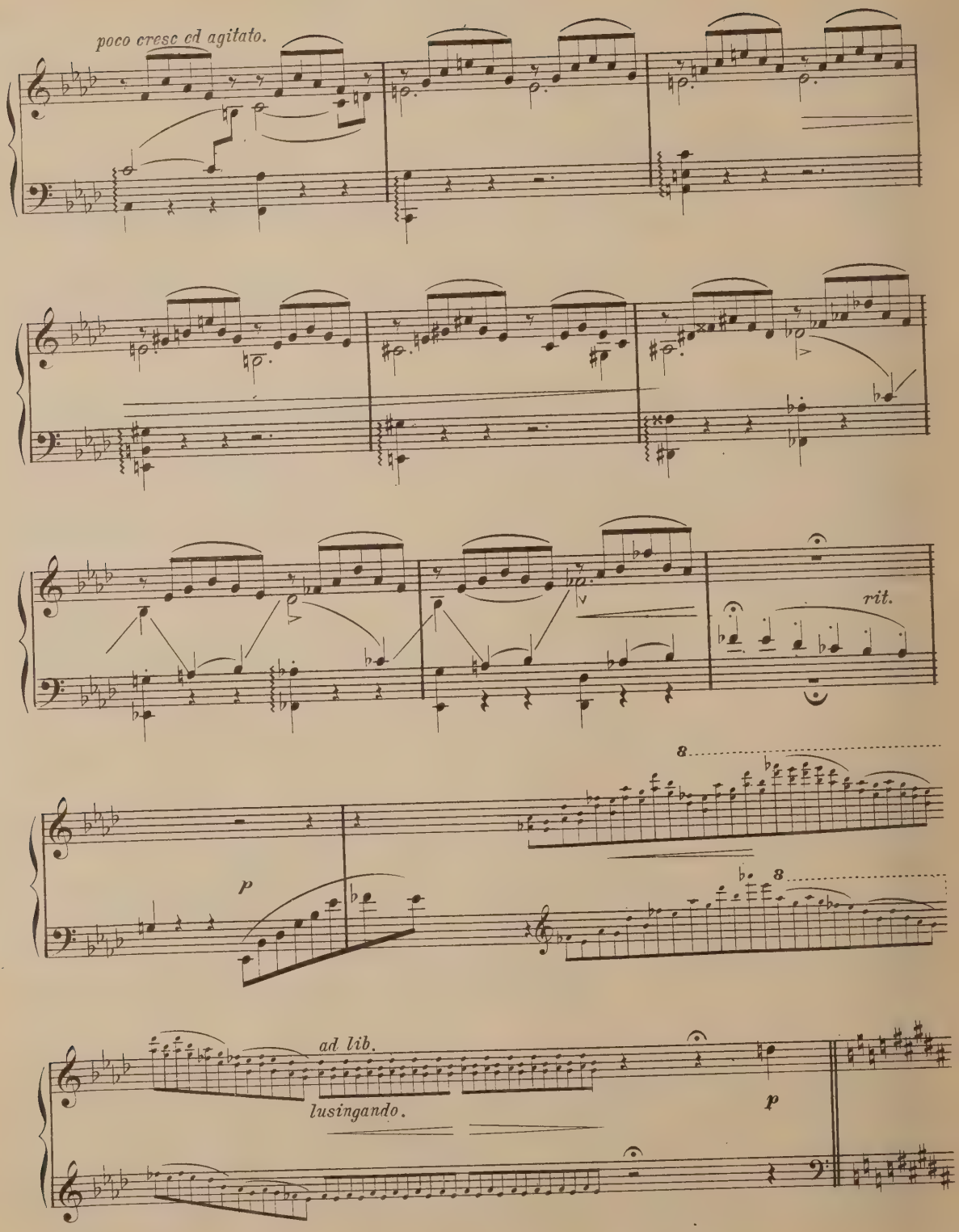
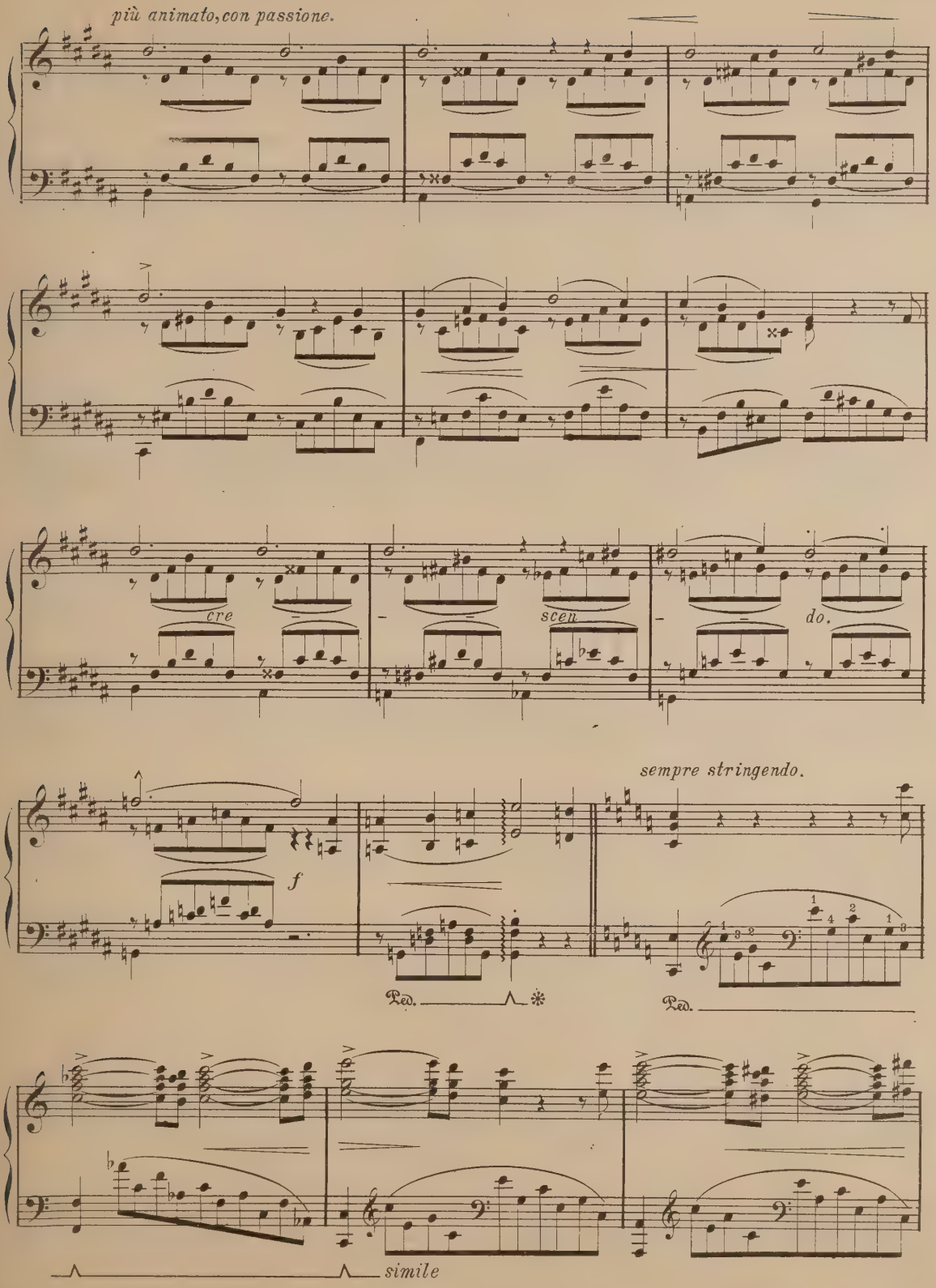
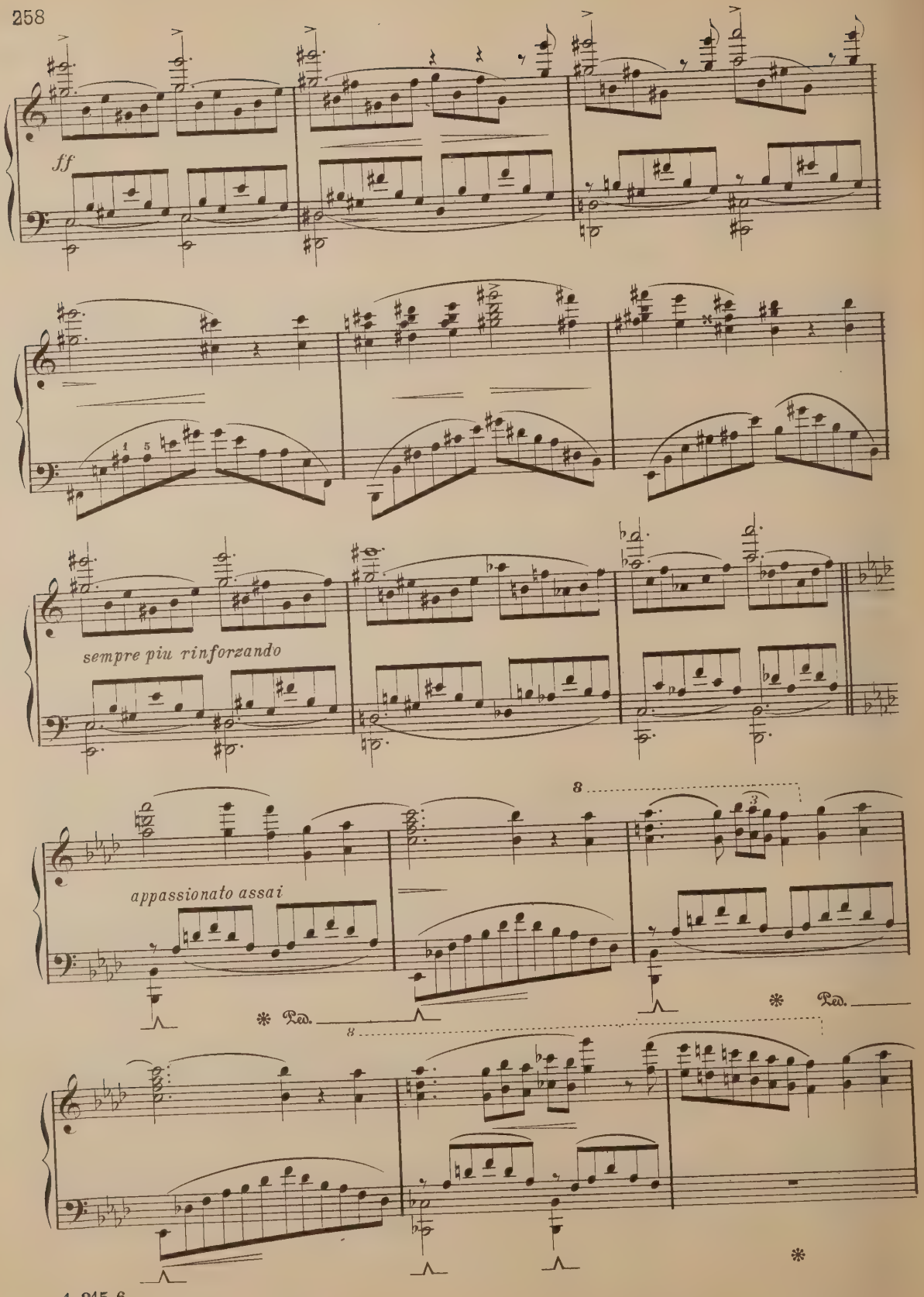
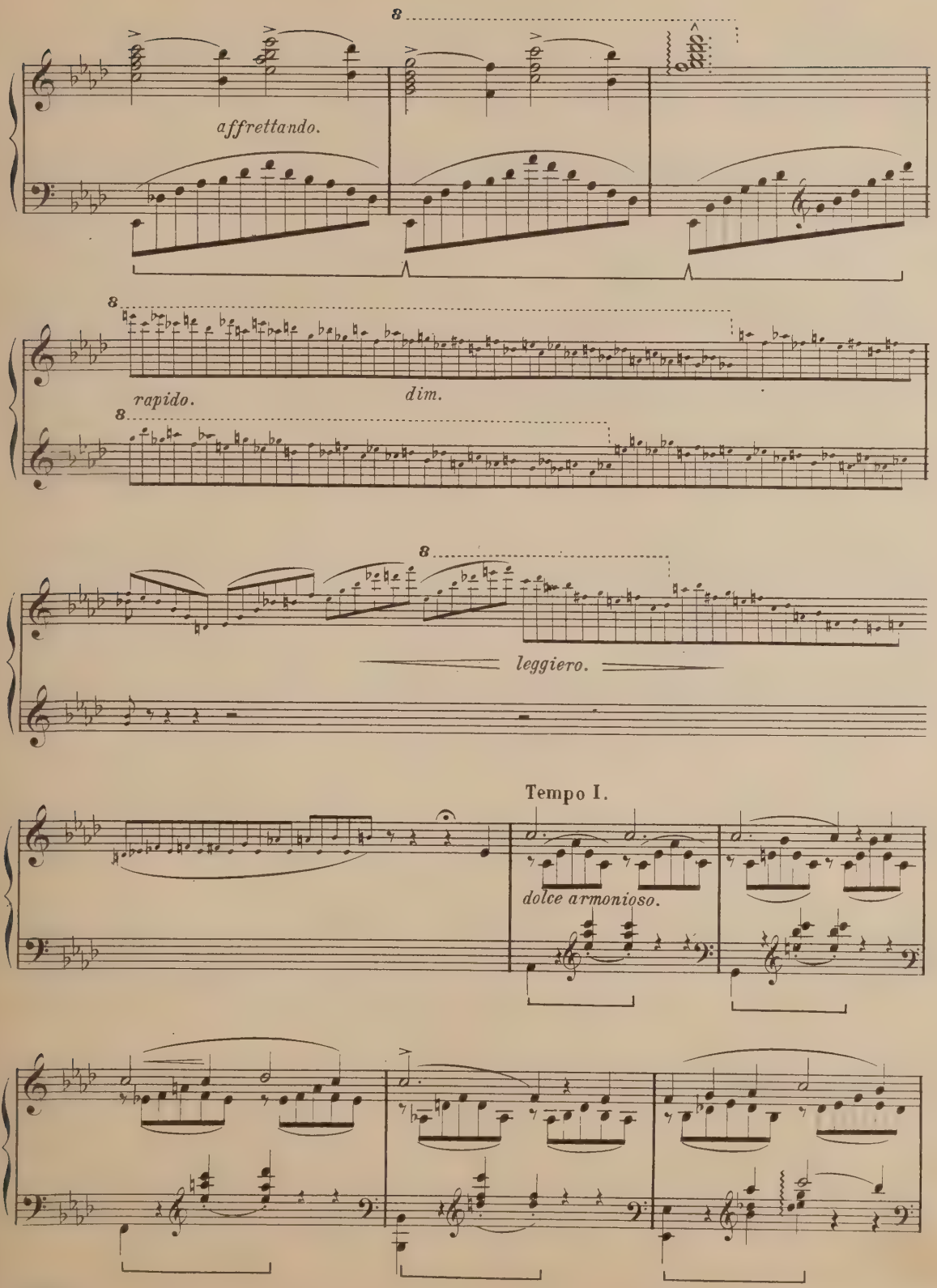
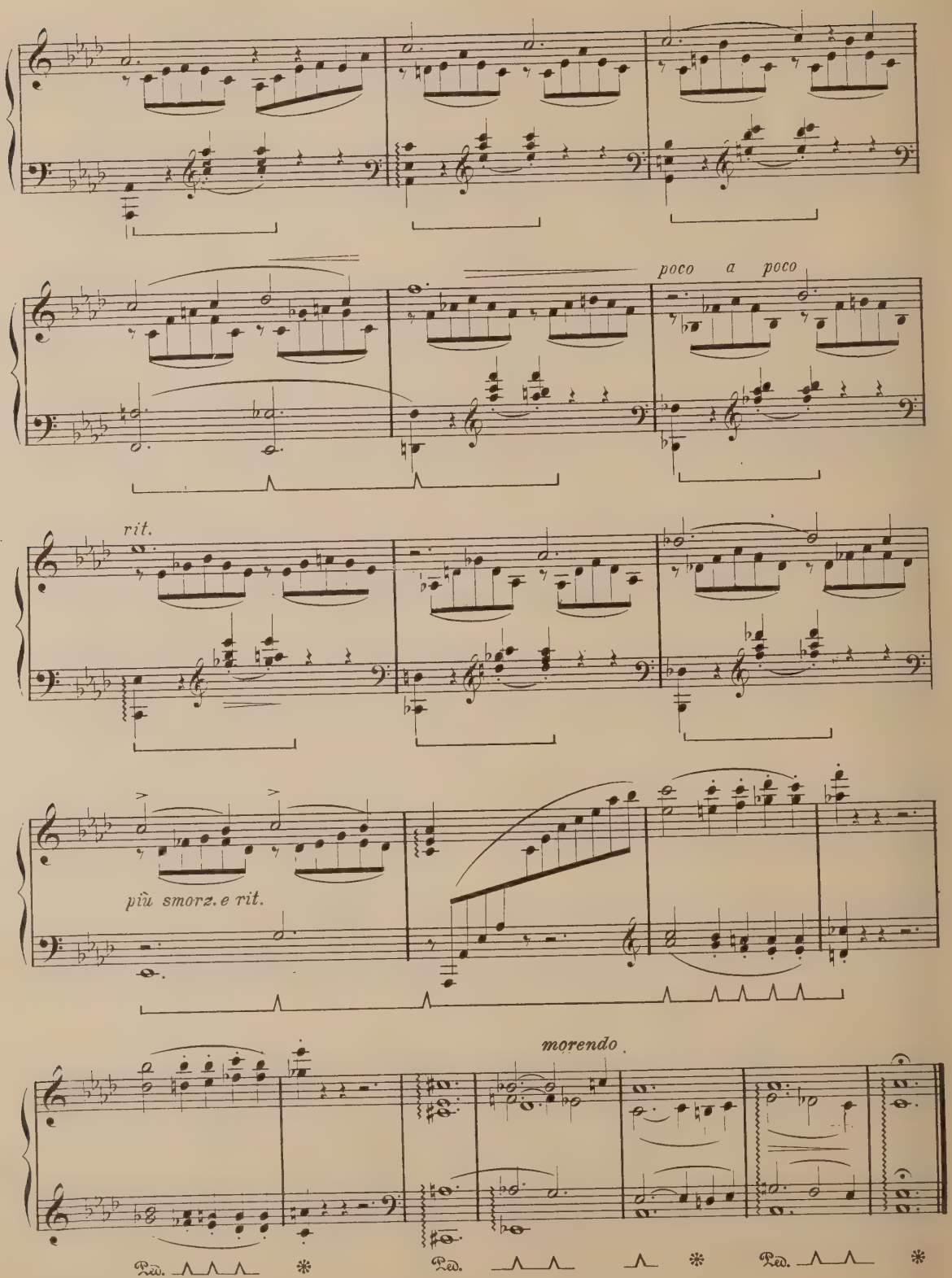

poco cresc ed agitato.
rit.
8
p
8
ad lib.
lusingando.
p


più animato, con passione.
cre
scen
do.
sempre stringendo.
f
Ped.
Ped.
simile


ff
sempre più rinforzando
appassionato assai
8
3
8
Ped.
Ped.


8
affrettando.
8
rapido.
dim.
8
8
leggiero.
Tempo I.
dolce armonioso.


poco a poco
rit.
più smorz. e rit.
morendo
Ped.
Ped.
Ped.

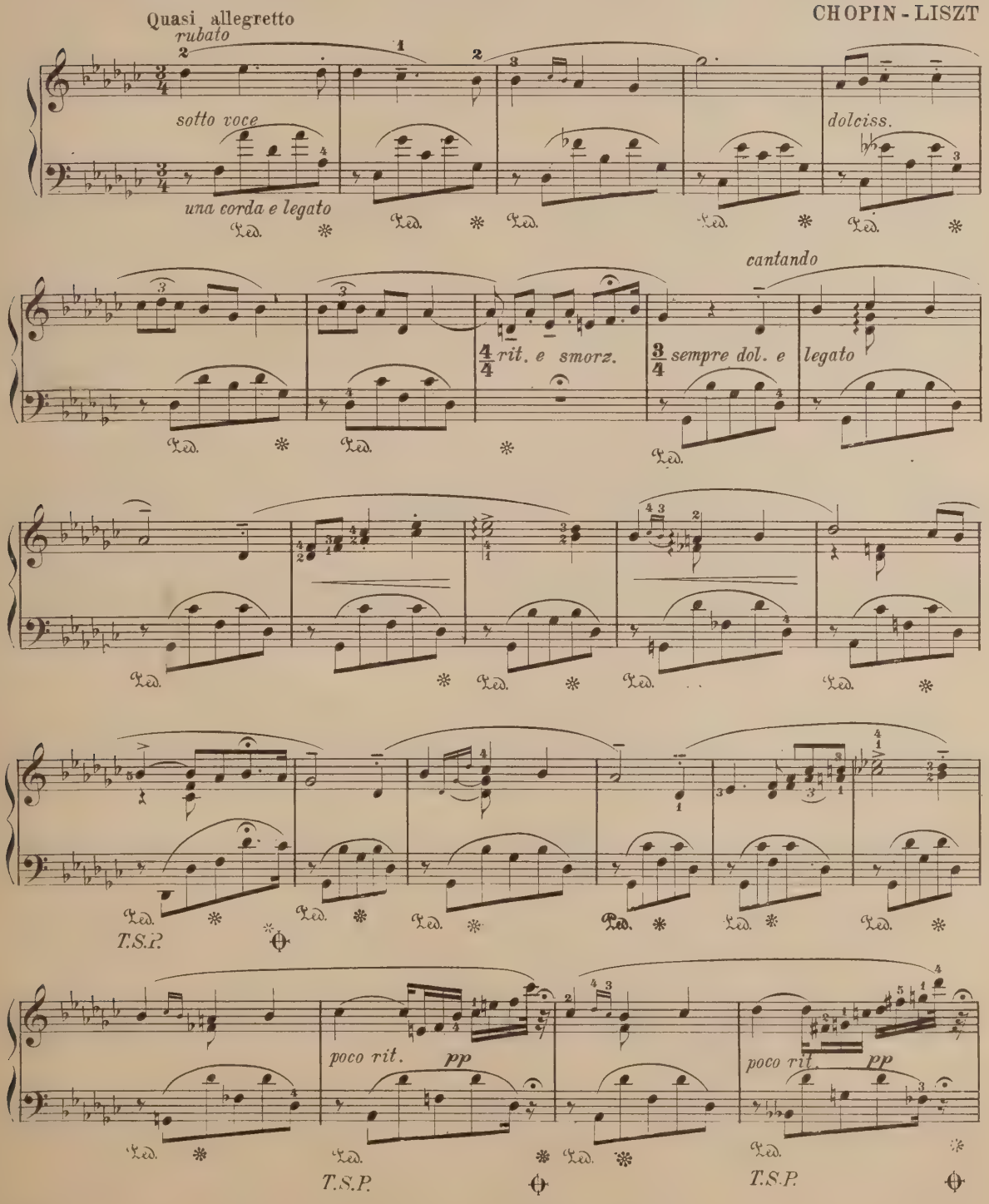
MY JOYS

CHANT POLONAIS

(Transcription)

From the CENTURY LIBRARY *of* MUSIC
Edited by Ignace J. Paderewski

CHOPIN - LISZT



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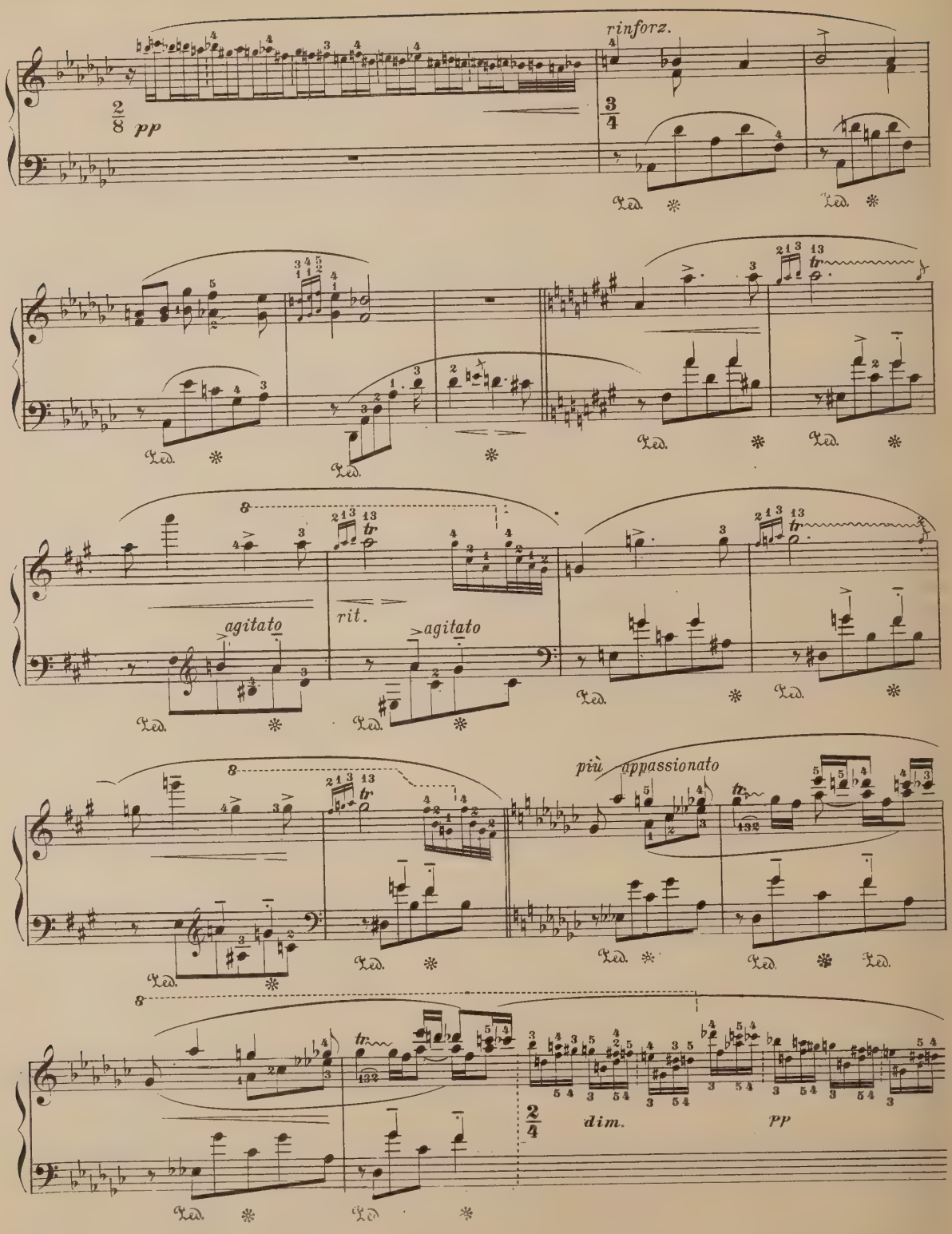
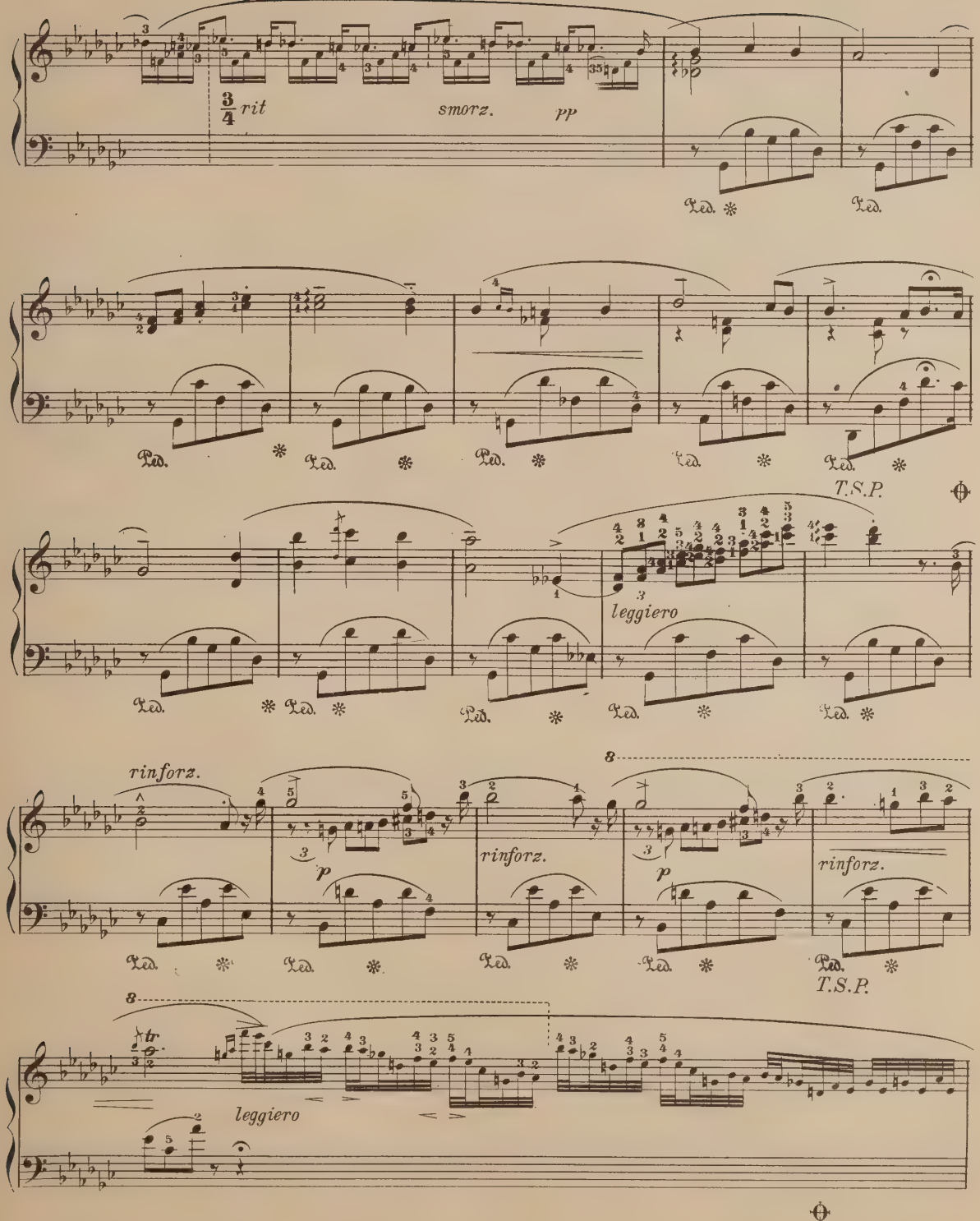
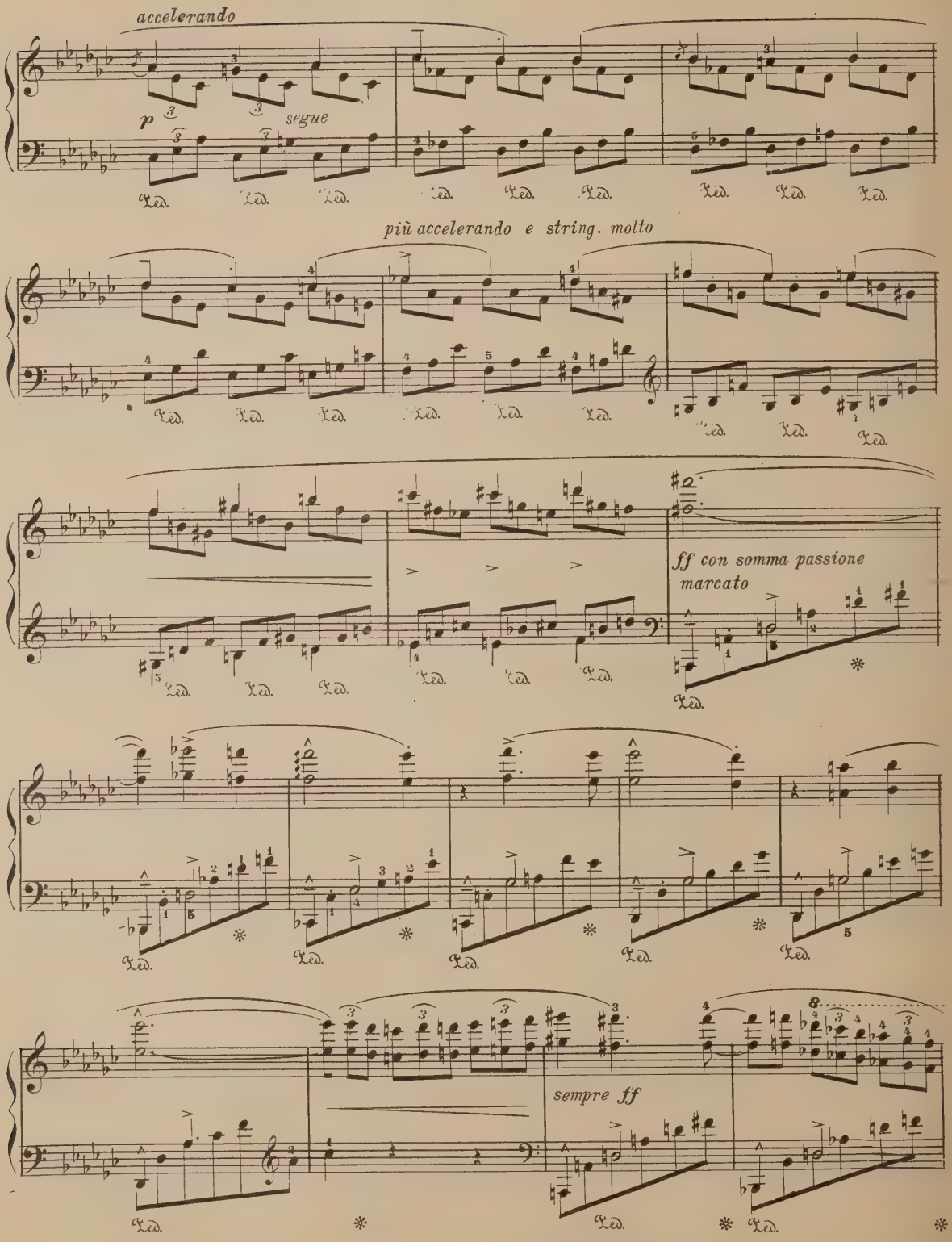
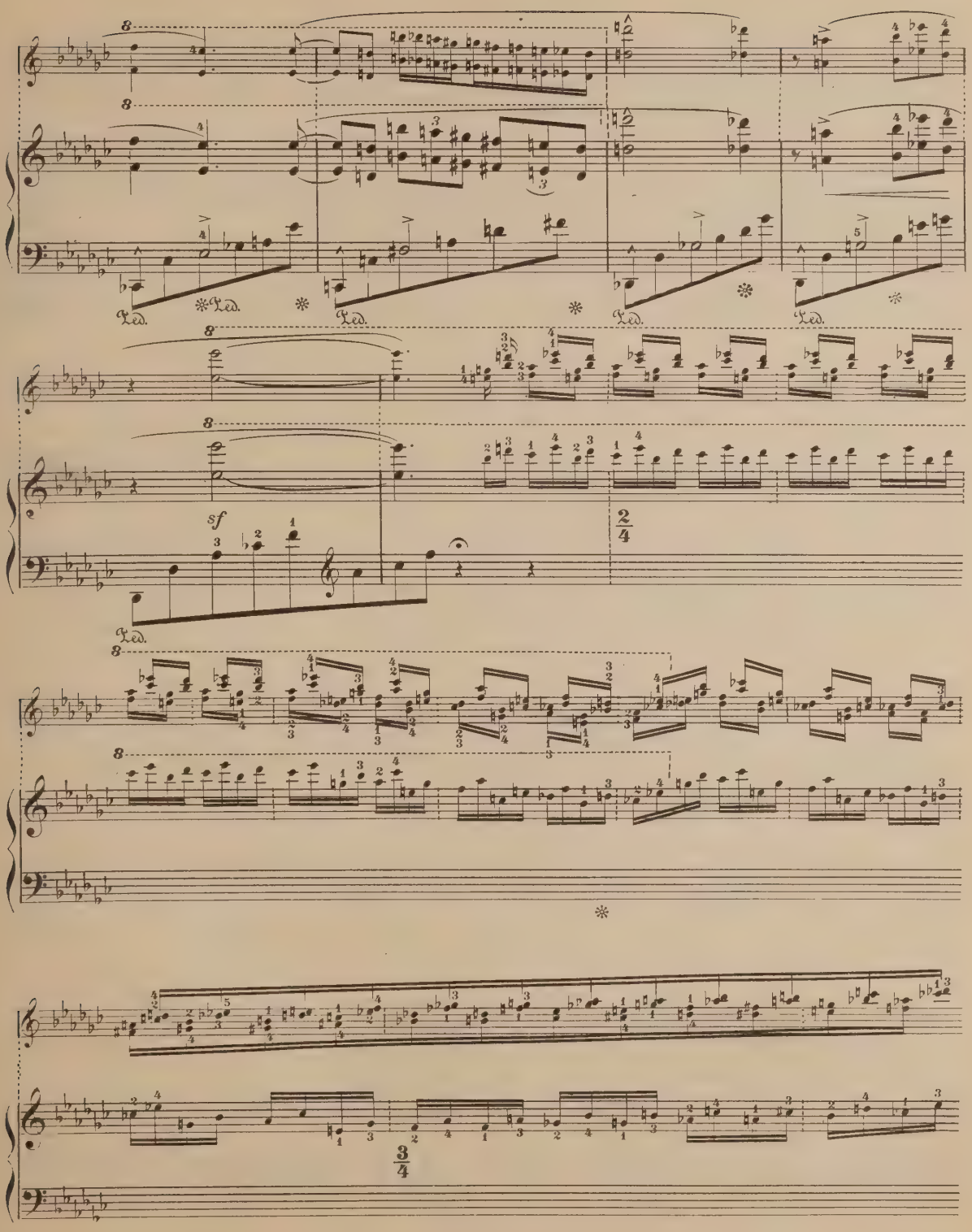
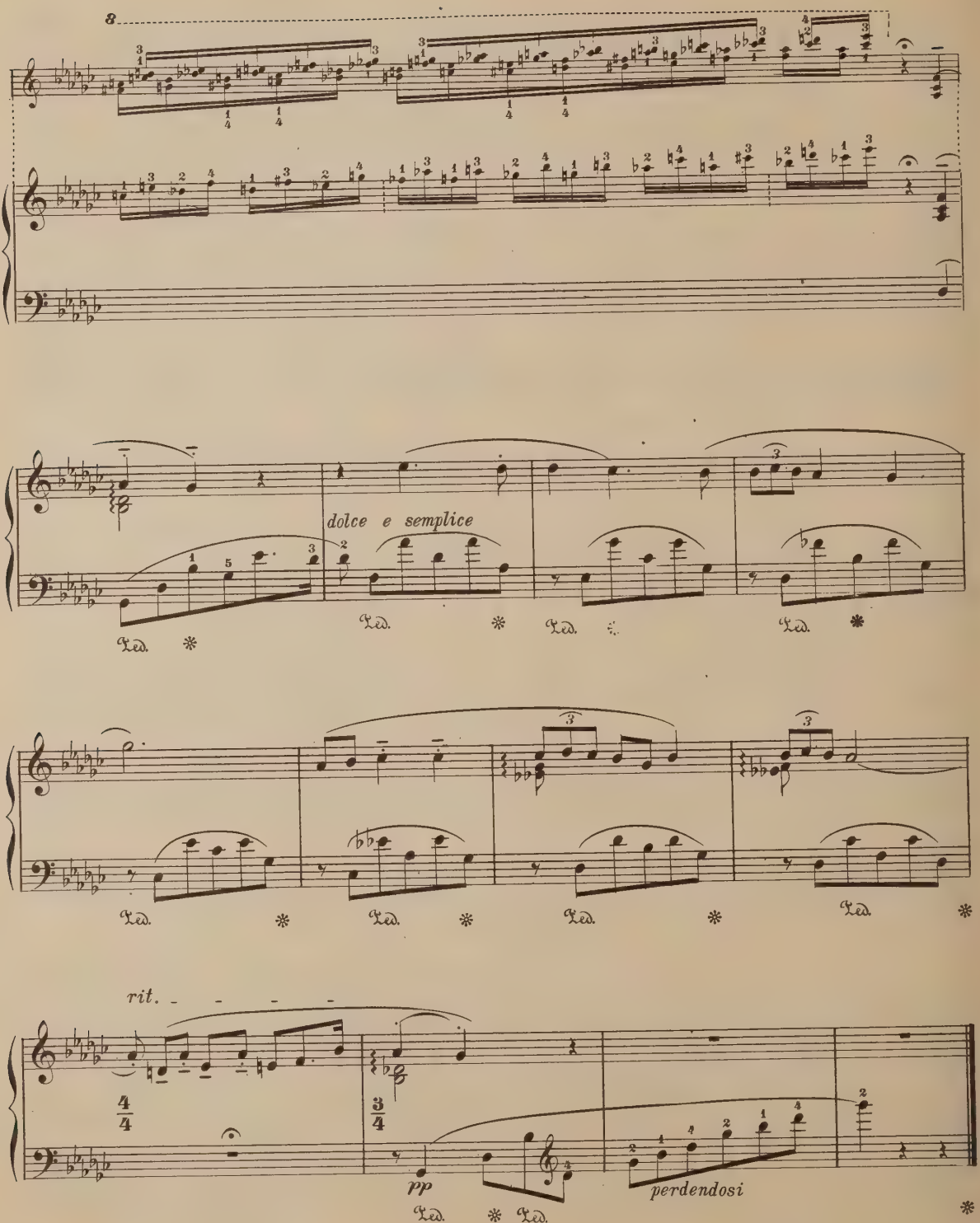

rinforz.
pp
agitato
rit.
agitato
più appassionato
dim.
pp


3/4 rit
smorz.
pp
Ped.
T.S.P.
leggiero
rinforz.
p
8
tr


accelerando
p
segue
più accelerando e string. molto
ff con somma passione
marcato
sempre ff


8
Ped.
sf
2/4
3/4


8
dolce e semplice
rit.
pp
perdendosi

PAPILLONS

BUTTERFLIES

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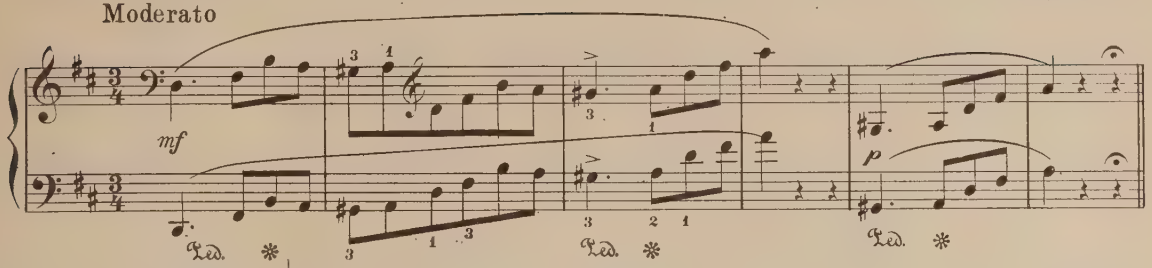
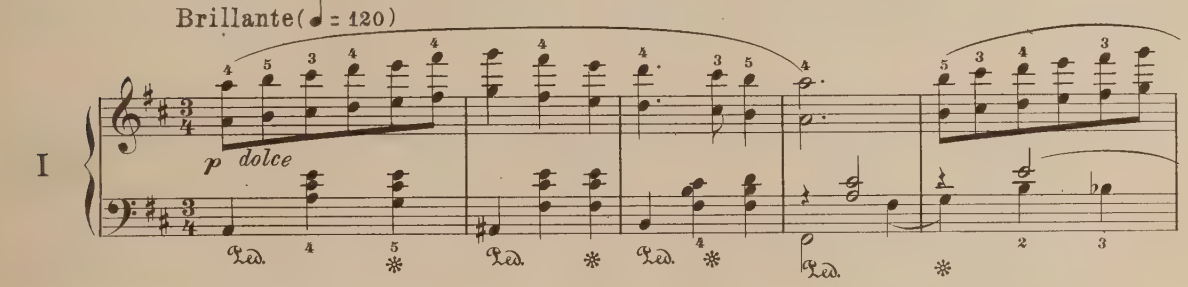
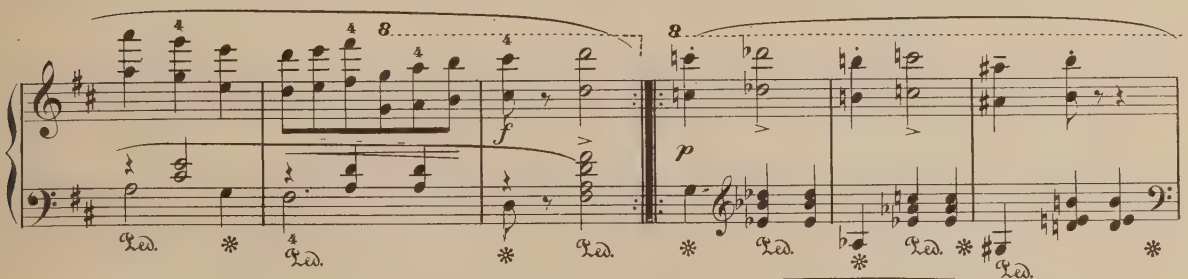
SCHUMANN
Op. 2.

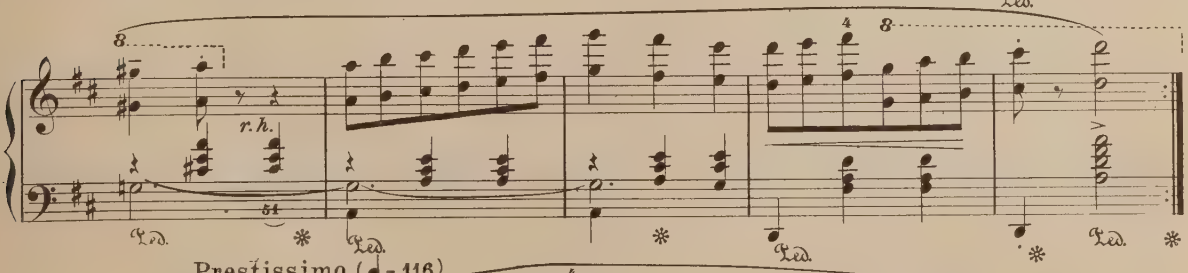
INTRODUZIONE
Moderato



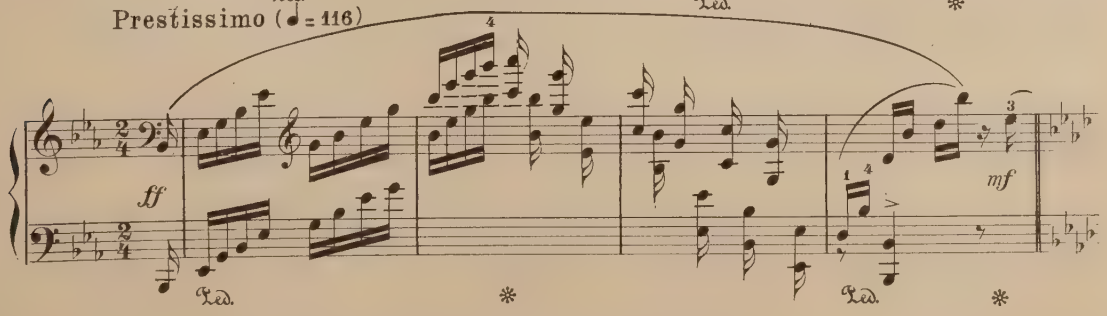
Brillante (♩ = 120)







Prestissimo (♩ = 116)



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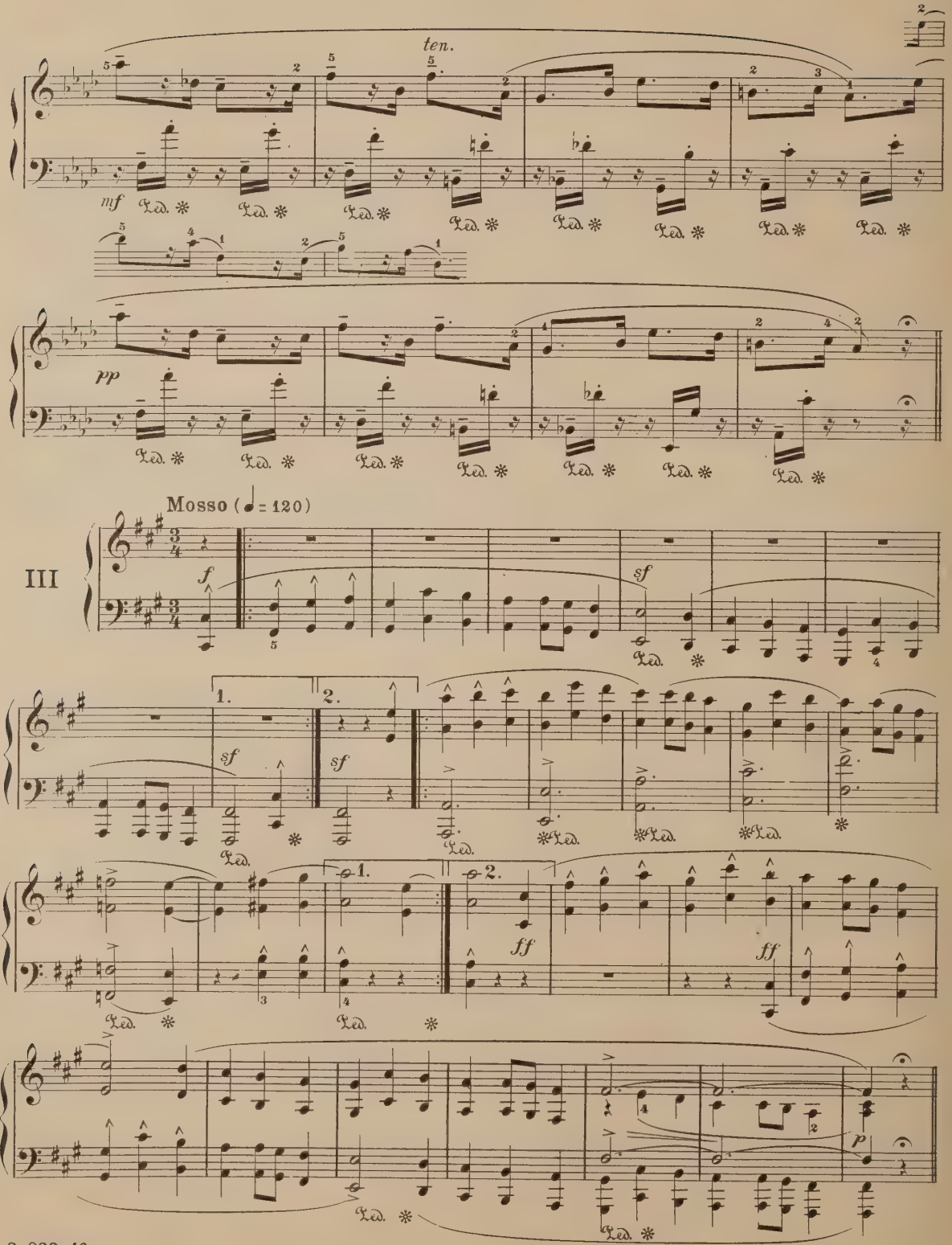
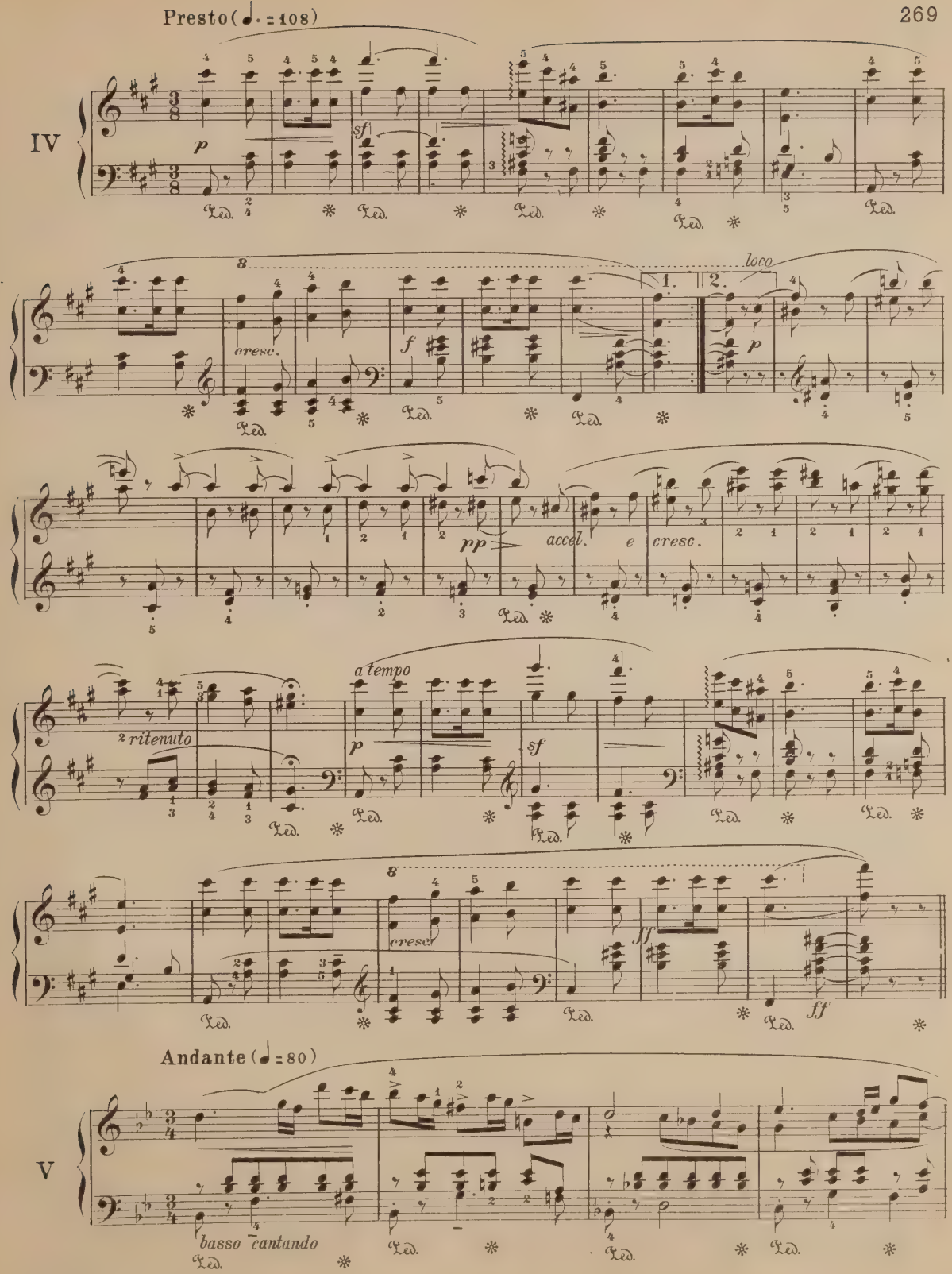
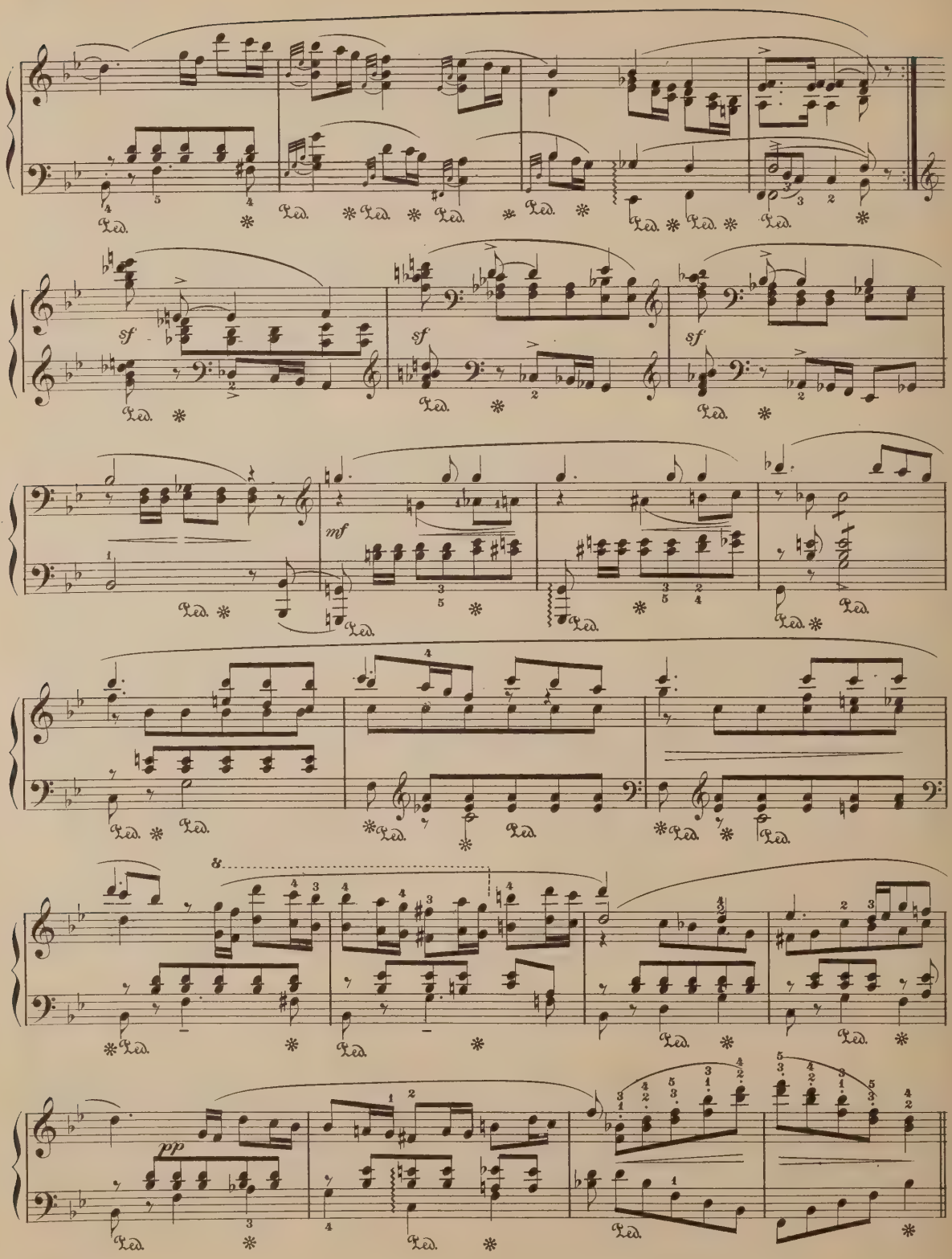
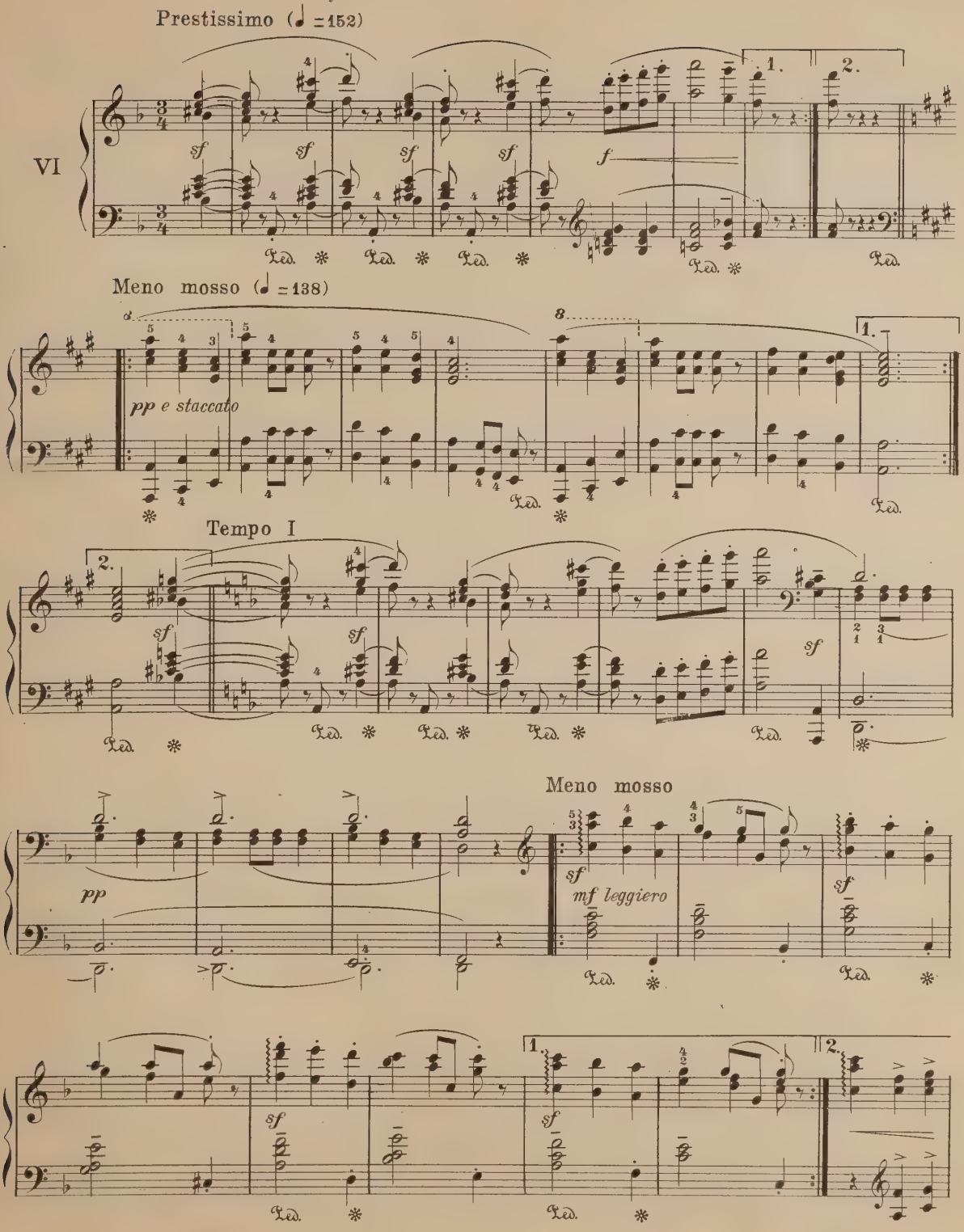
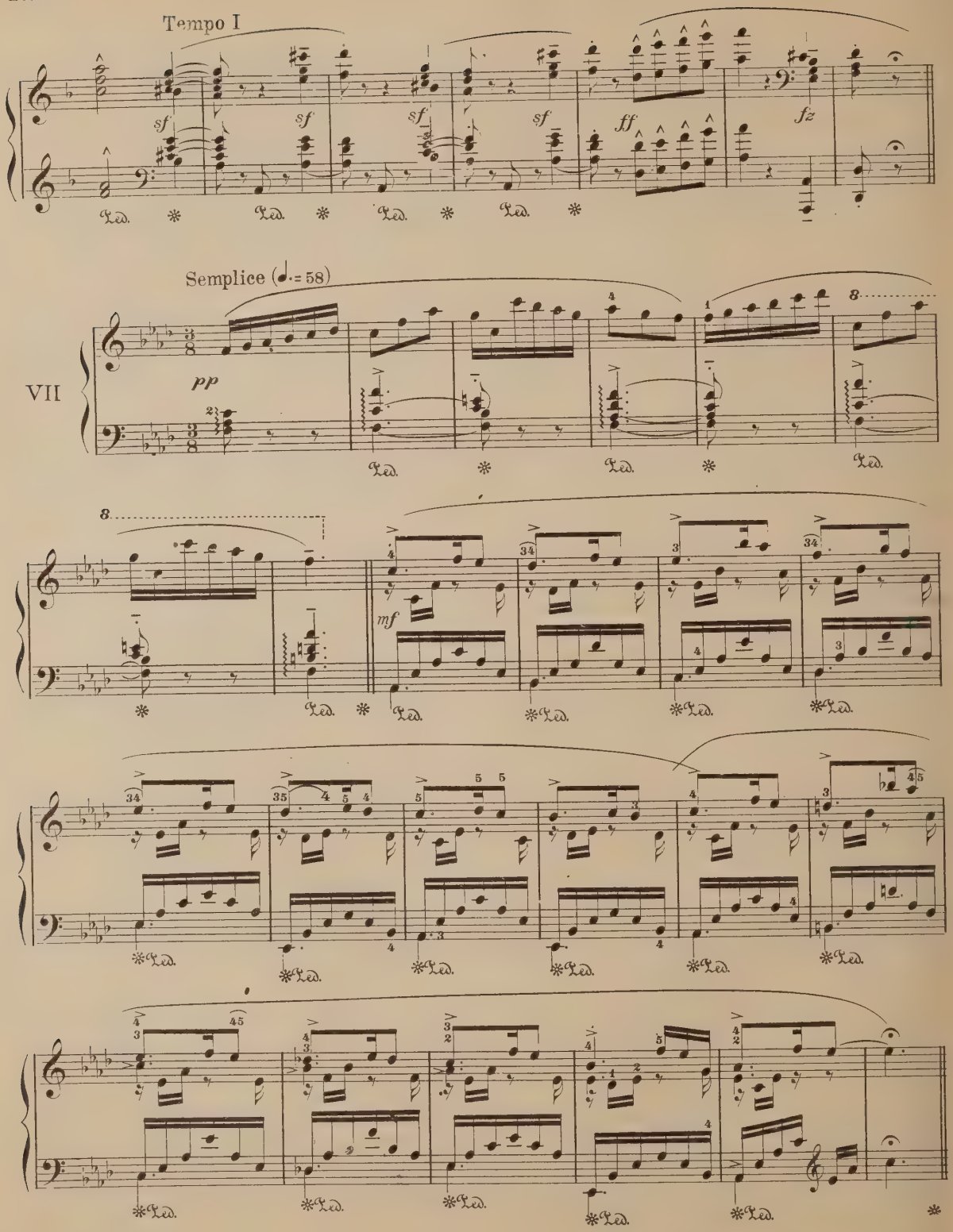
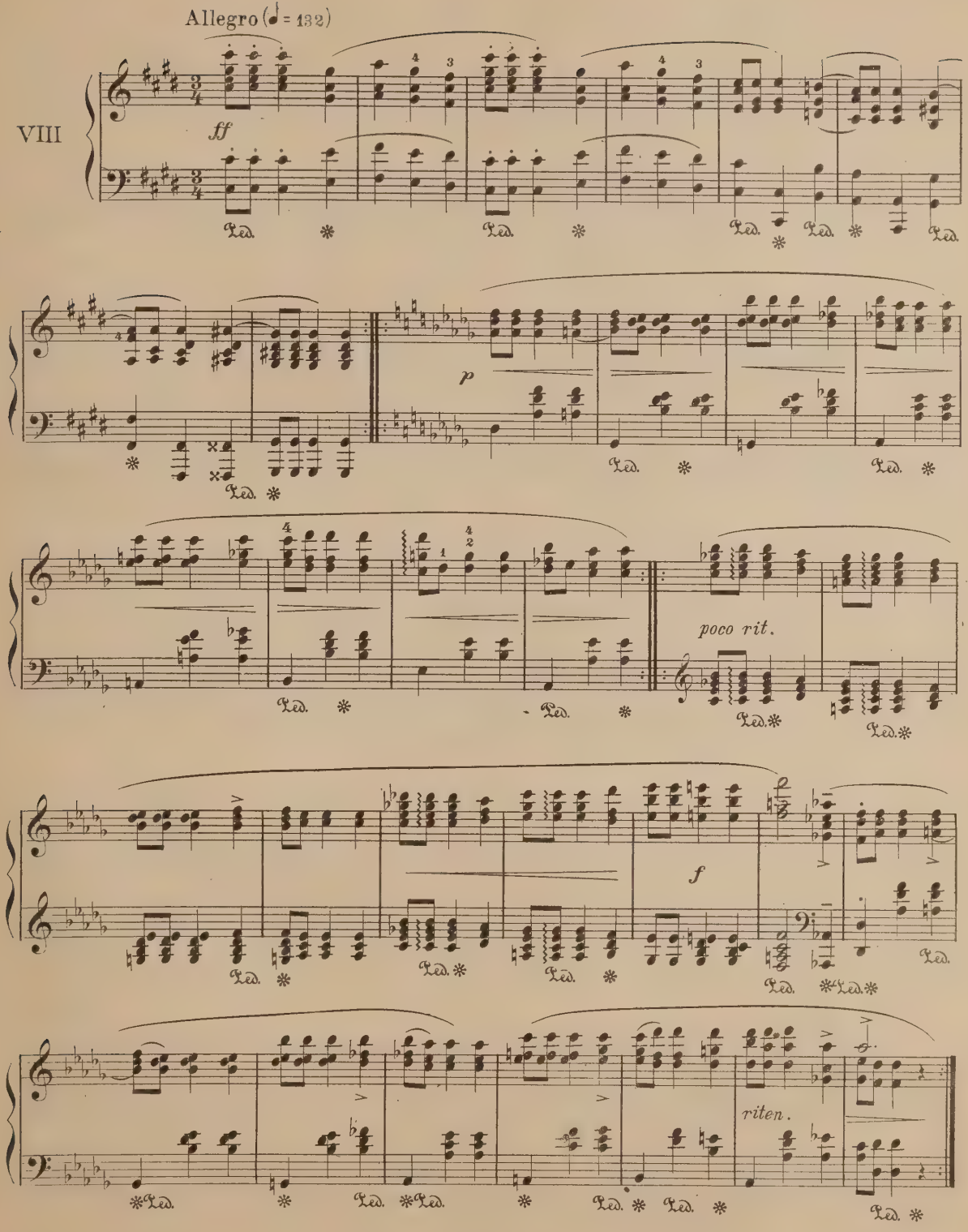

ten.
mf
pp
Mosso (♩= 120)
III
f
sf
1.
2.
ff
p

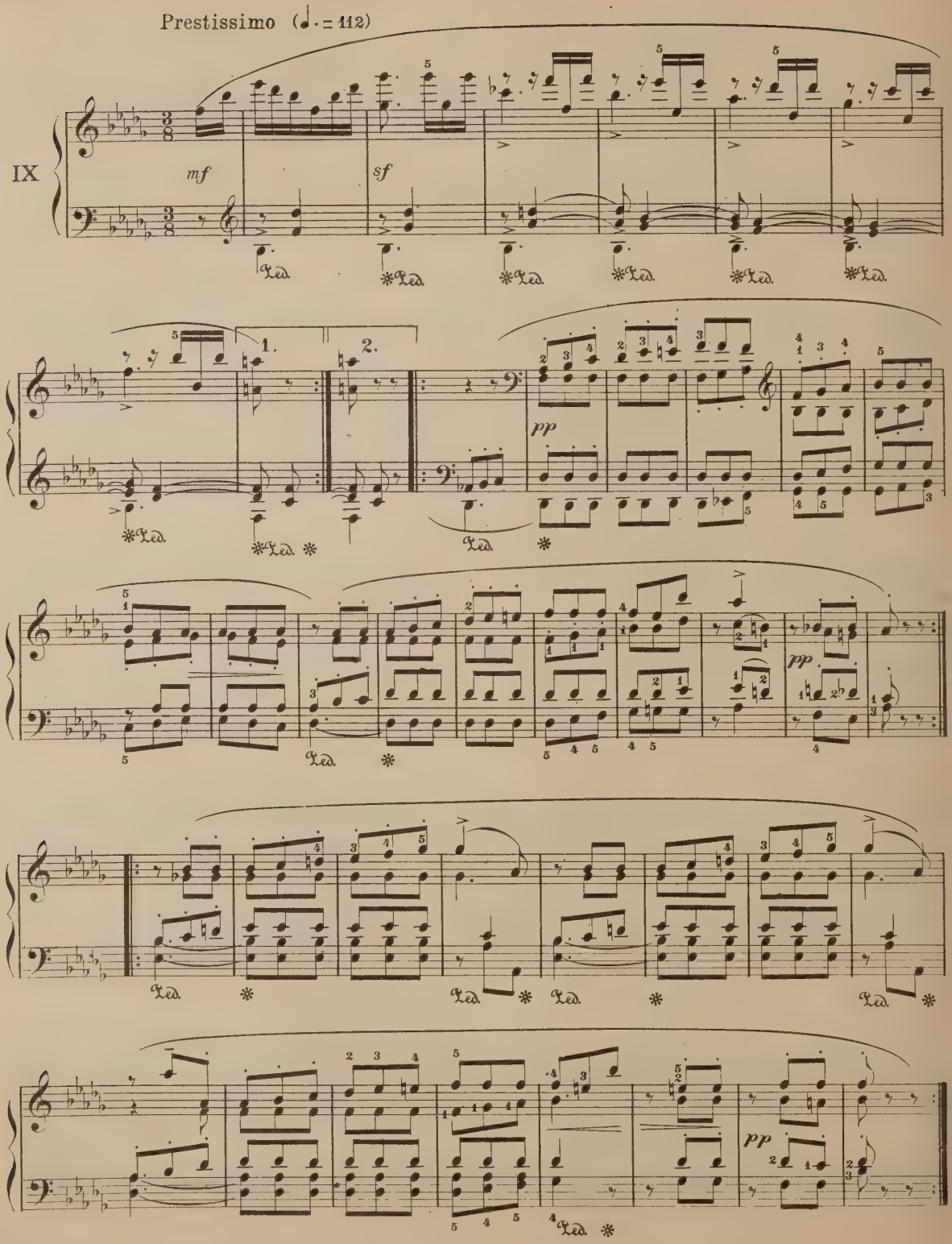

Presto (♩. = 108)
IV
p
sf
cresc.
f
loco
1.
2.
p
pp
accel.
e
cresc.
2 ritenuto
a tempo
p
sf
cresc.
ff
ff
Andante (♩ = 80)
V
basso cantando

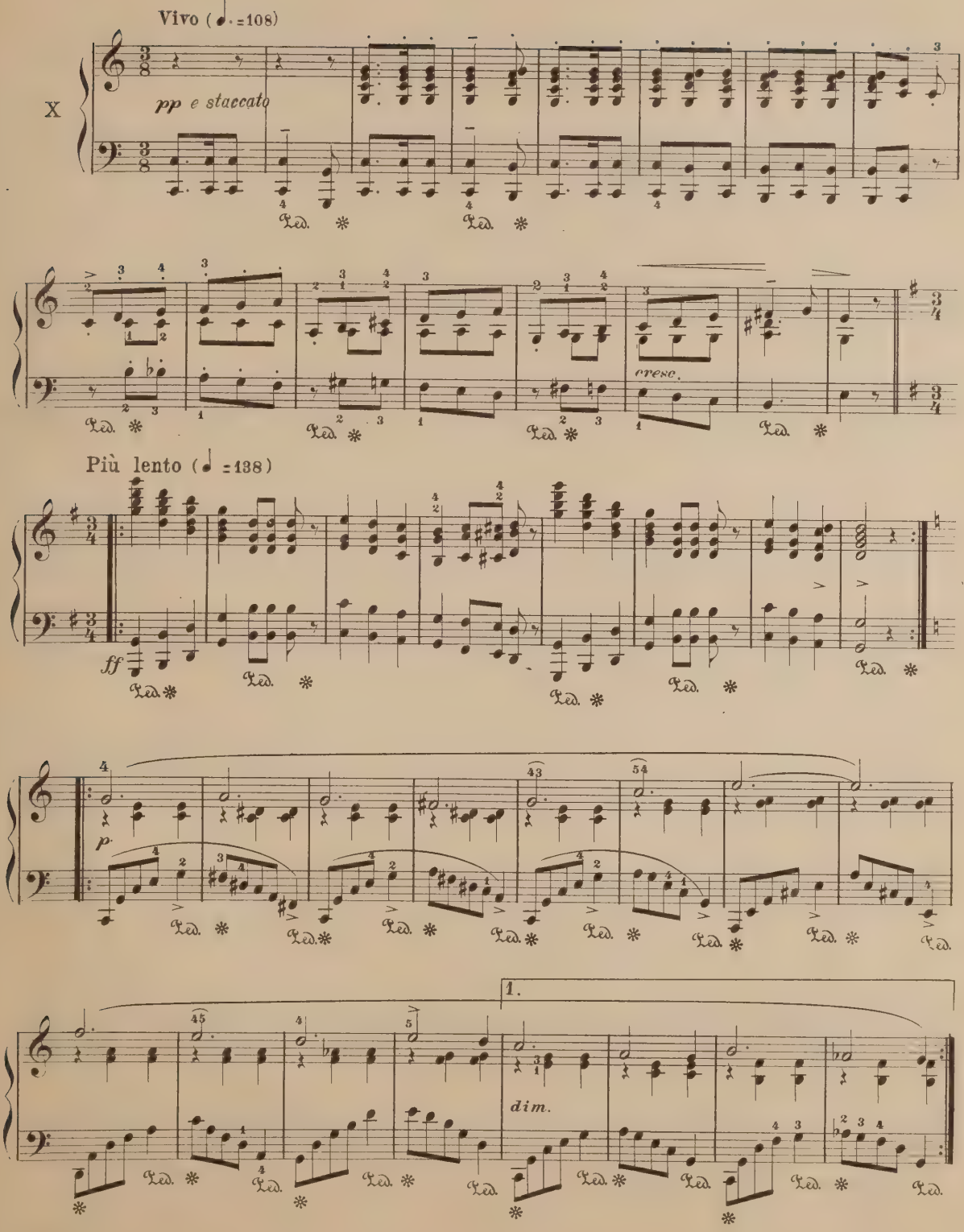

sf
sf
sf
mf
8
pp

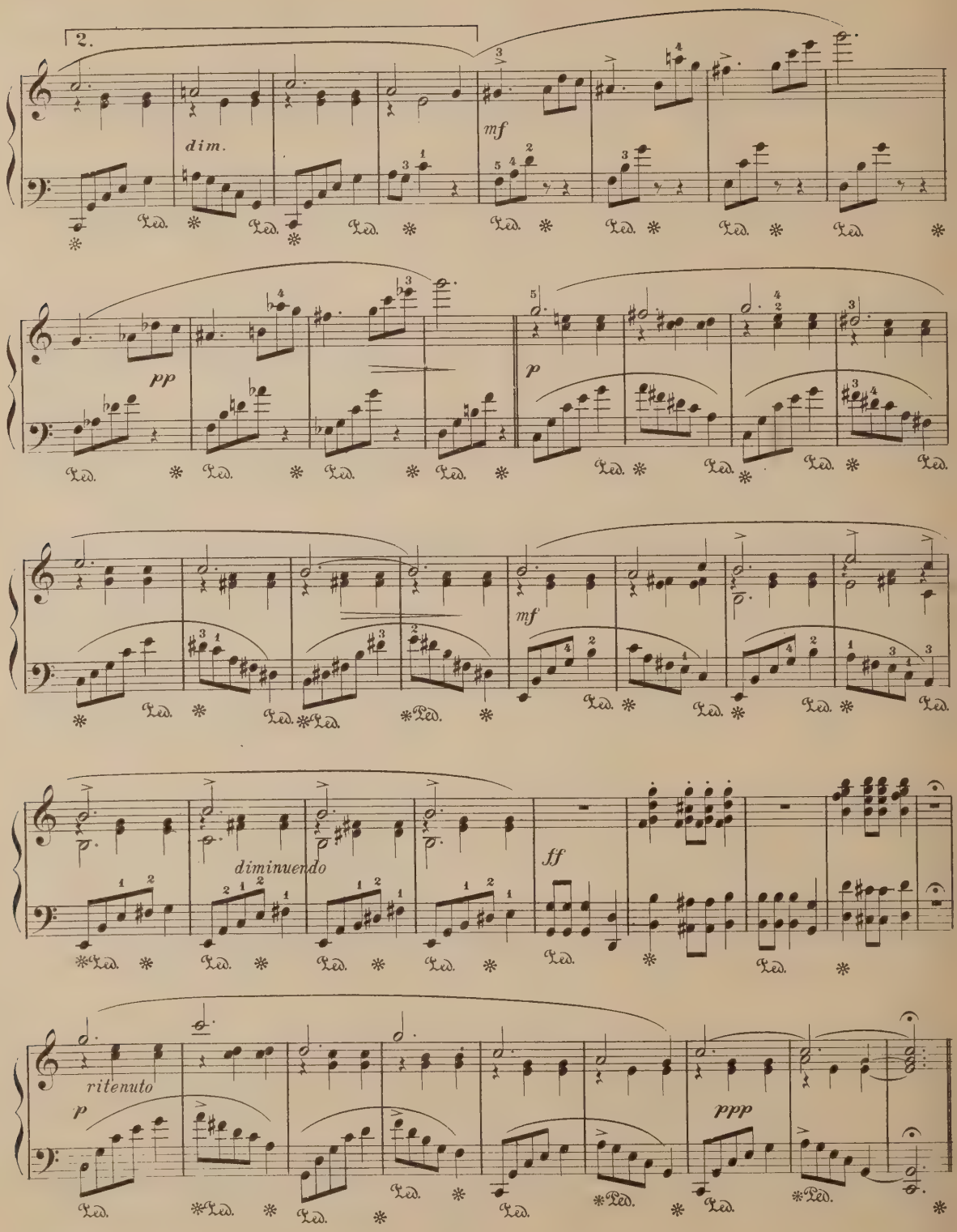

Prestissimo (♩ = 152)
VI
sf
f
Meno mosso (♩ = 138)
pp e staccato
Tempo I
Meno mosso
pp
mf leggiero

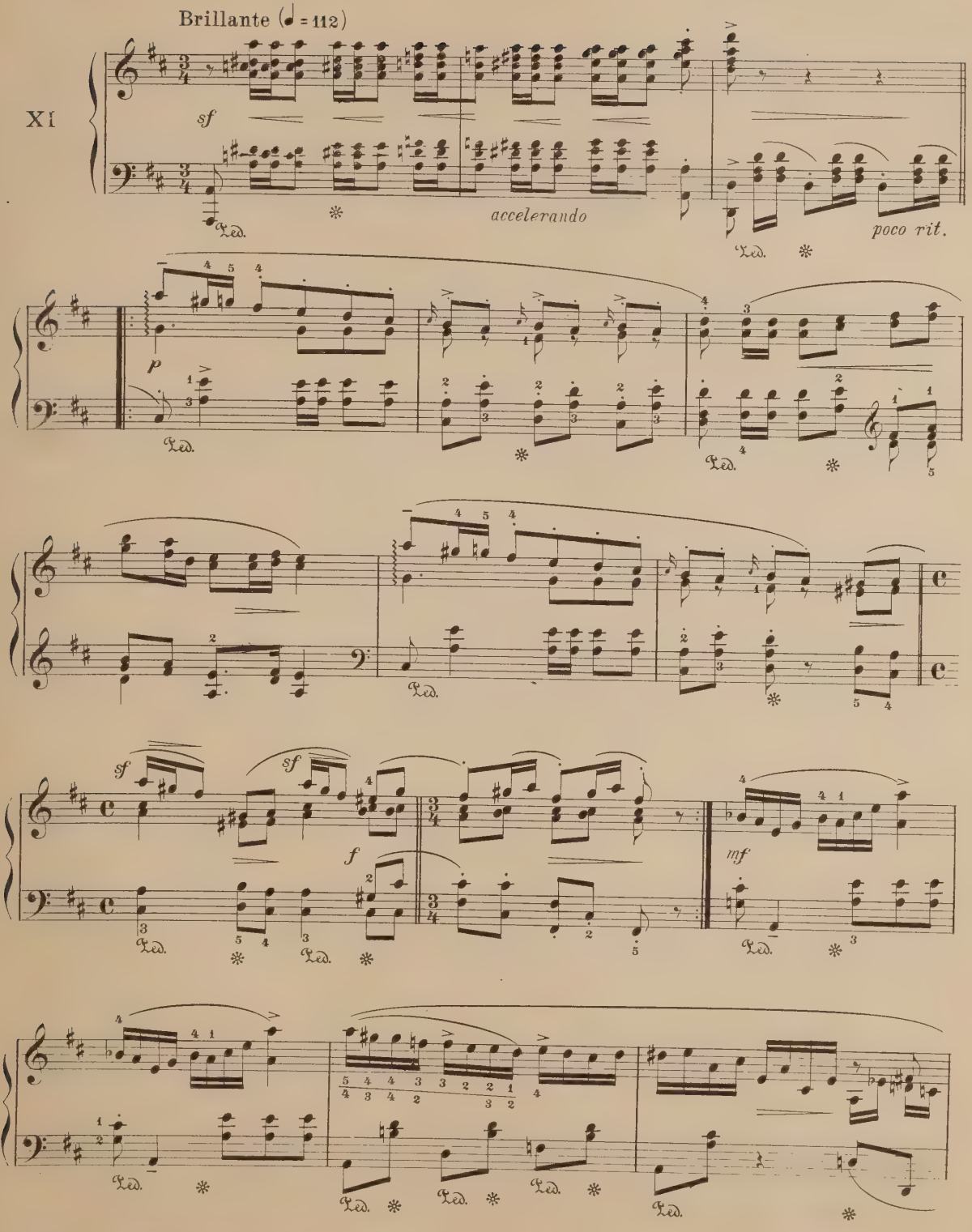

Tempo I
sf
sf
sf
sf
ff
fz
Semplice (♩.= 58)
VII
pp
mf

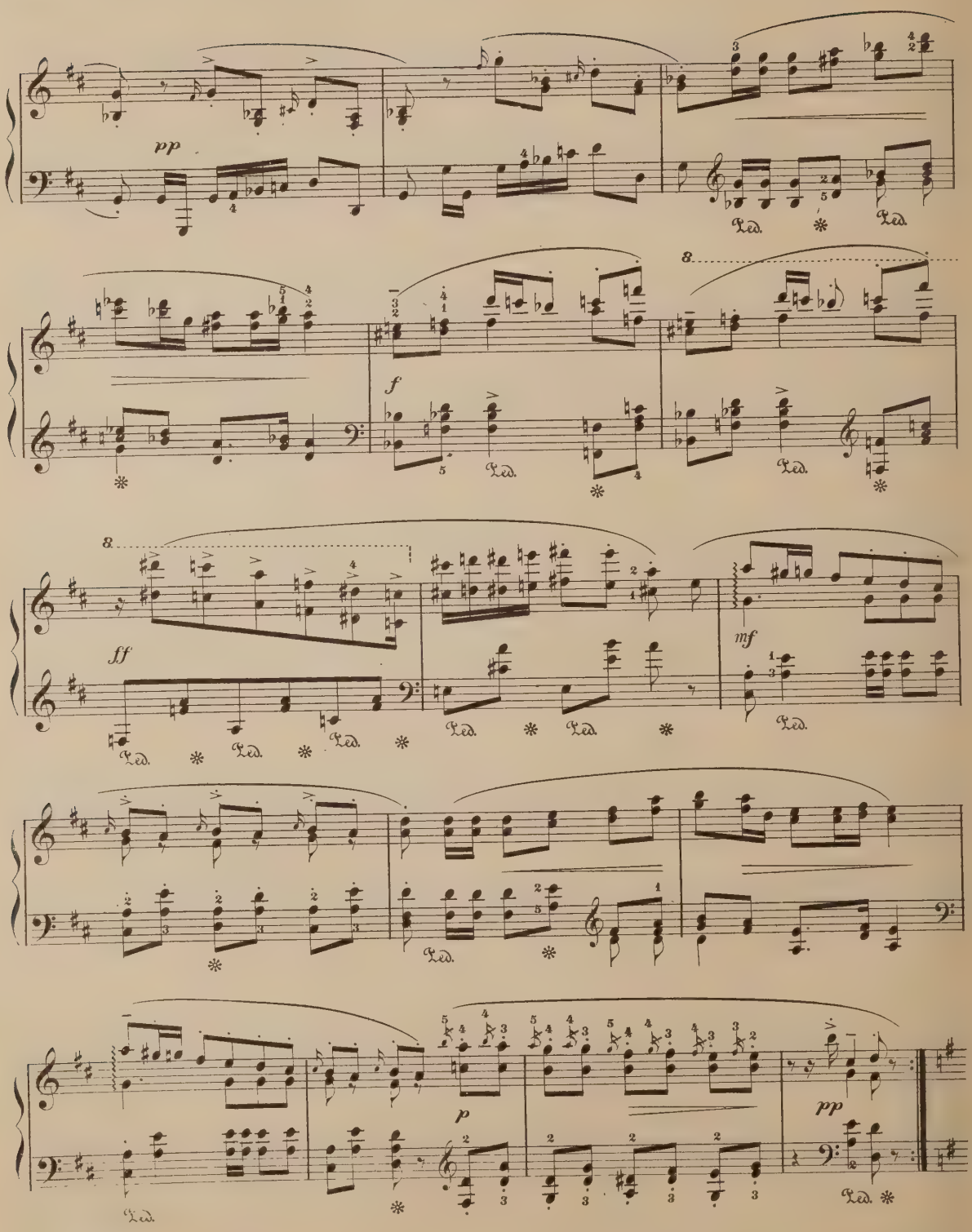

Allegro (♩ = 132)
VIII
ff
p
poco rit.
f
riten.

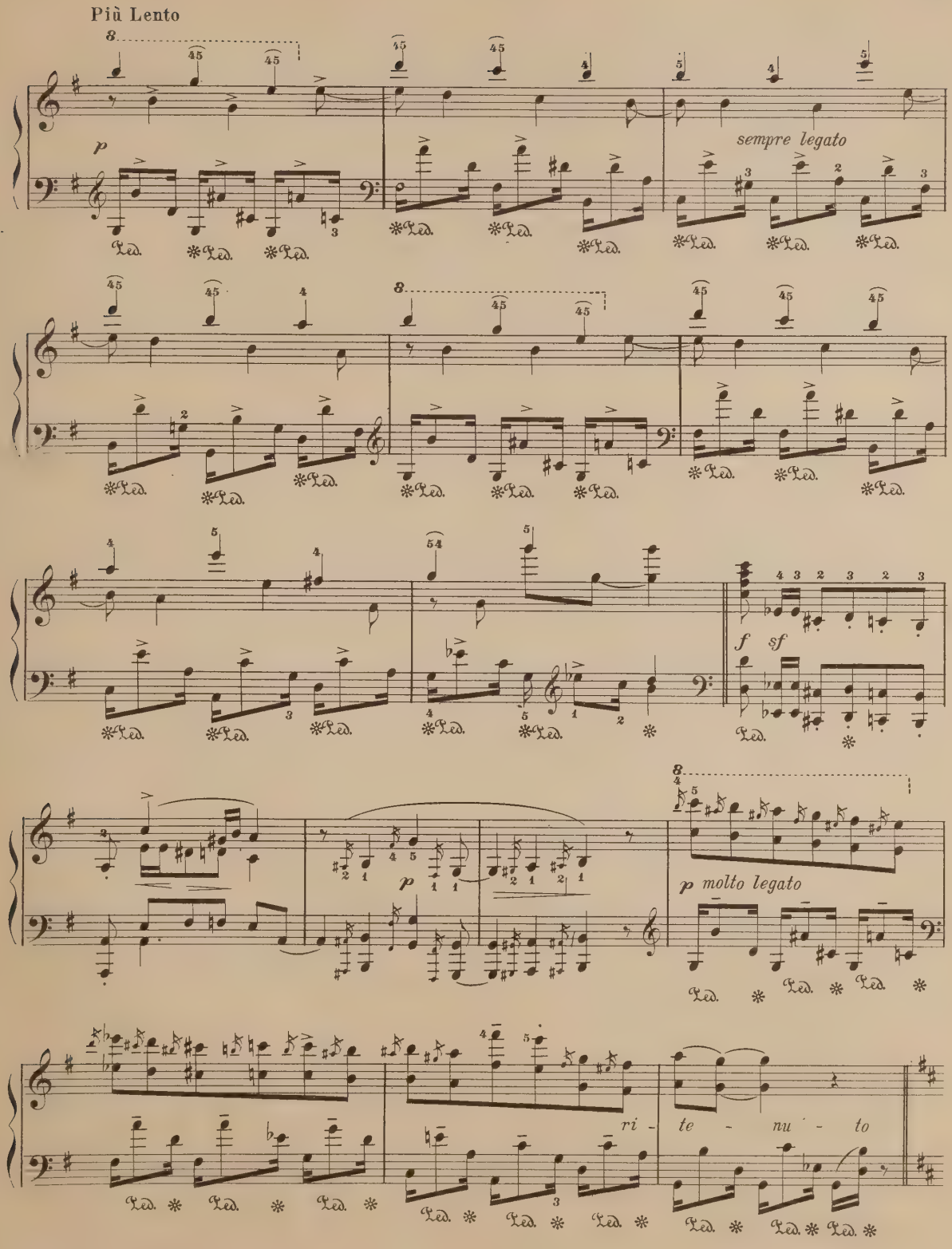

Prestissimo (♩. = 112)
IX
mf
sf
1.
2.
pp
pp
pp

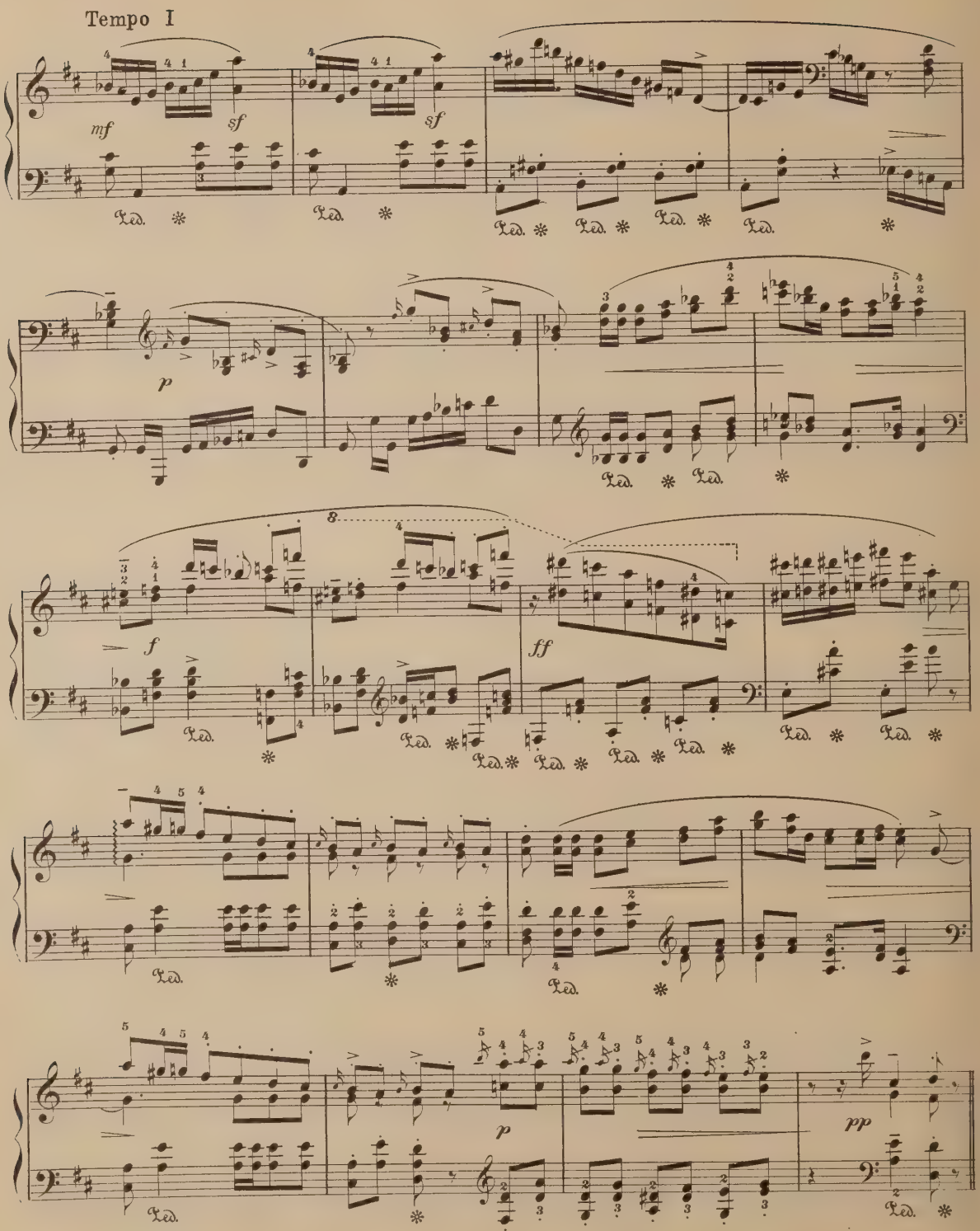

Vivo (♩. =108)
X
pp e staccato
cresc.
Più lento (♩ =138)
ff
p
1.
dim.


2.
dim.
mf
pp
p
mf
diminuendo
ff
ritenuto
p
ppp


Brillante (♩ = 112)
XI
sf
accelerando
poco rit.
p
sf
sf
f
mf

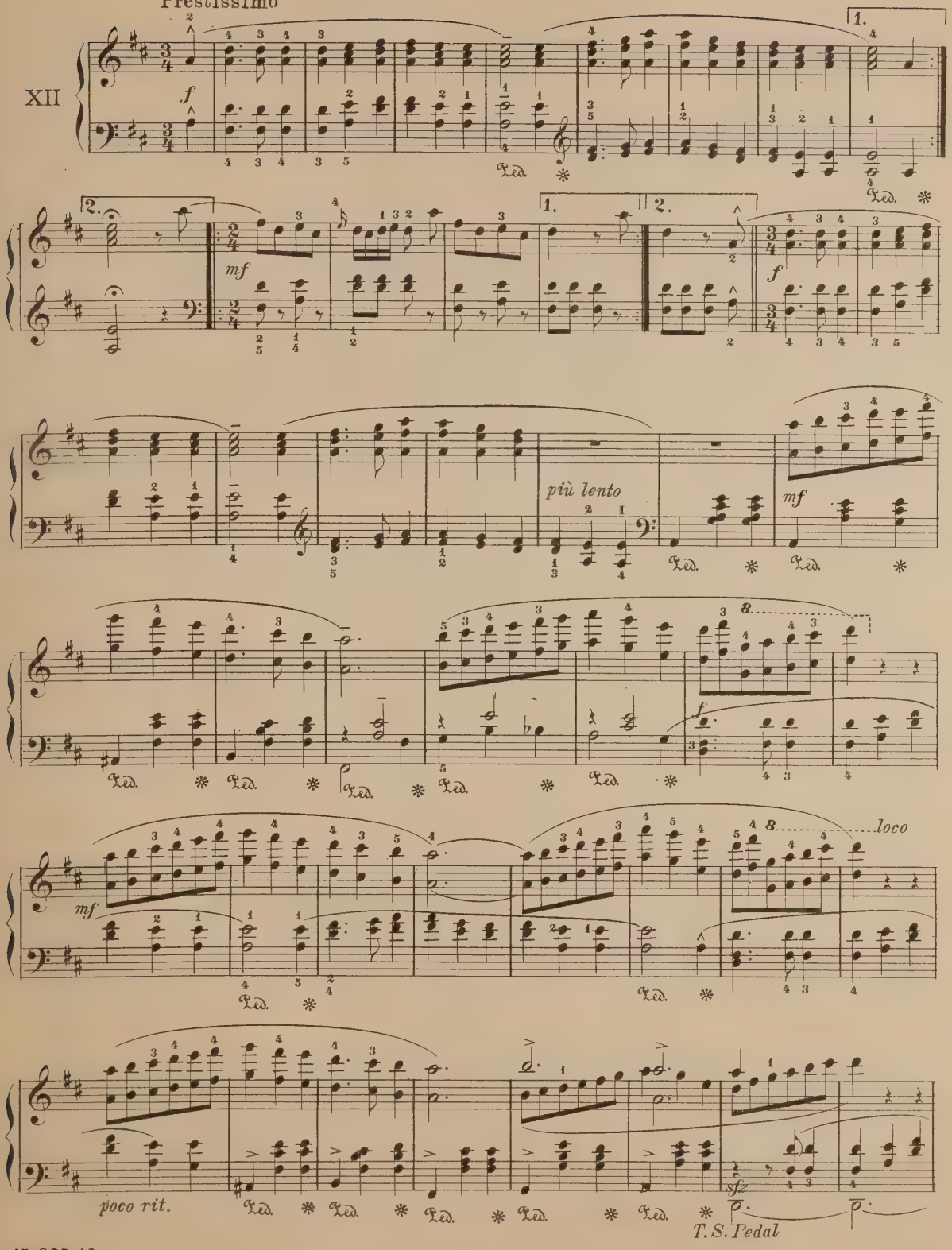

pp
f
ff
mf
p
pp
8
Ped.

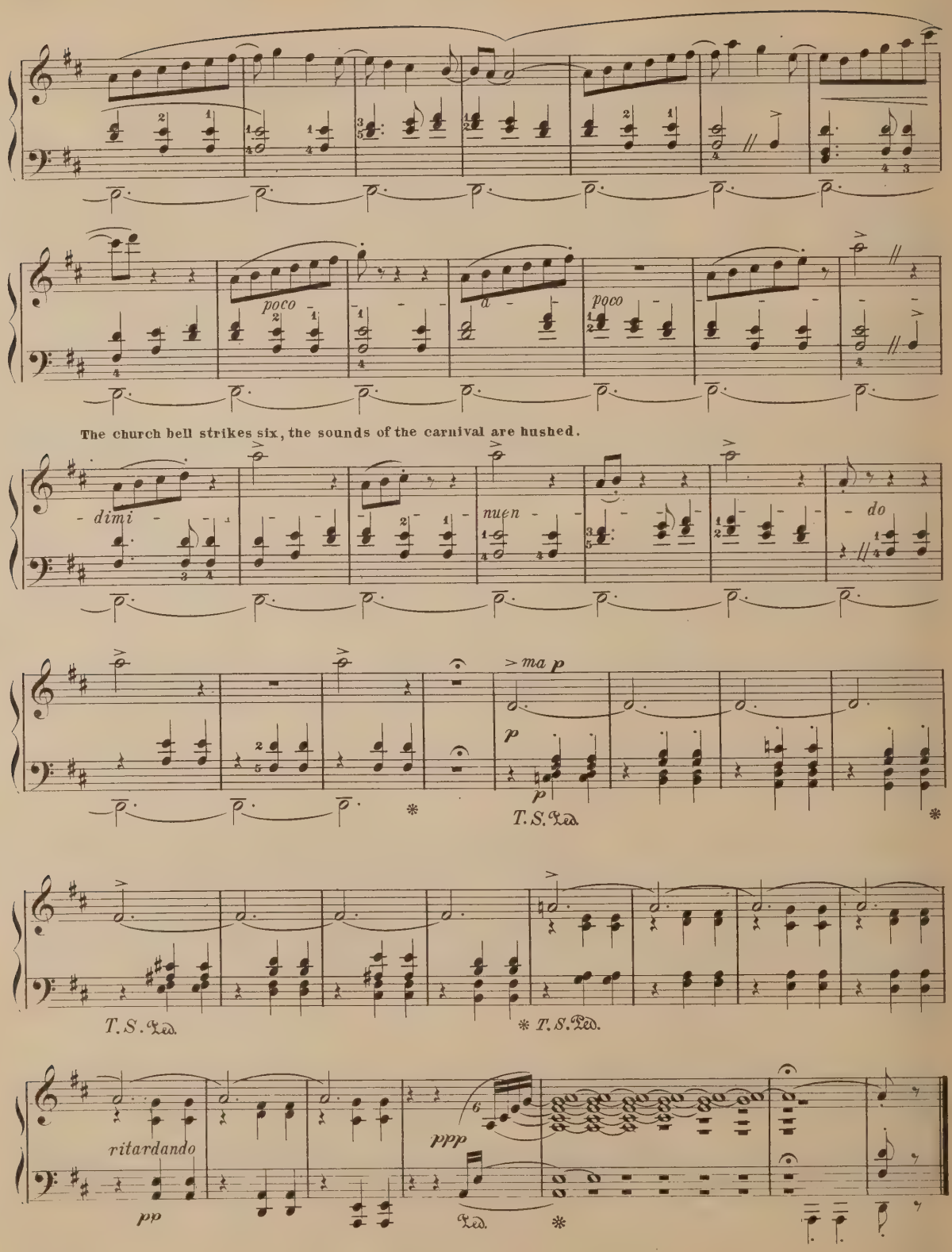

Più Lento
p
sempre legato
f sf
p
p molto legato
ri - te - nu - to


Tempo I
mf
sf
sf
Ped.
p
f
ff
pp

FINALE

Prestissimo



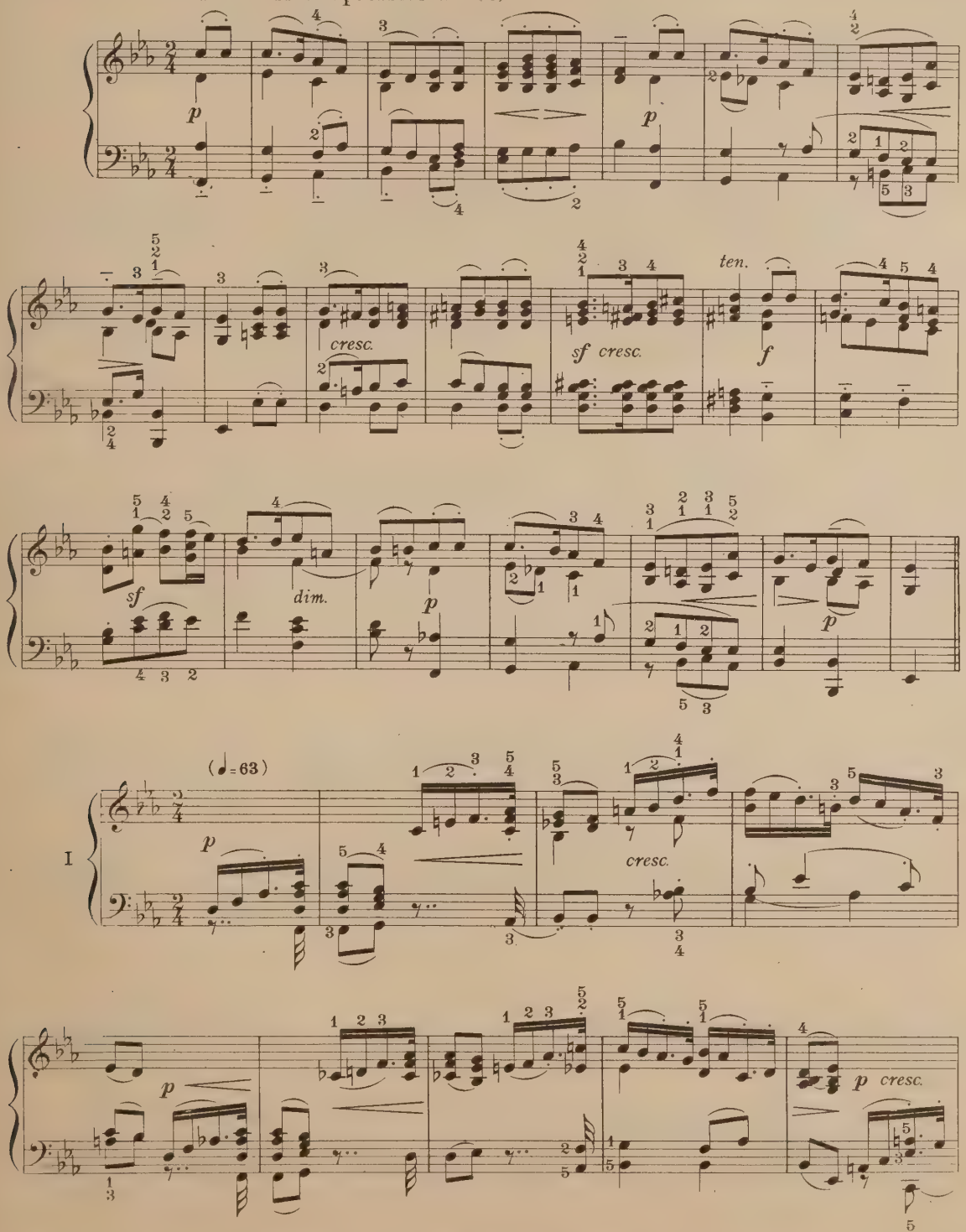

poco
a
poco
The church bell strikes six, the sounds of the carnival are hushed.
- dimi -
nuen -
- do
> ma p
p
p
T. S. Ped.
T. S. Ped.
* T. S. Ped.
ritardando
pp
ppp
Ped.
*

THEME AND VARIATIONS

Edited by
Bern. Boekelman

FELIX MENDELSSOHN
Op. 82

Andante assai espressivo (♩ = 58)



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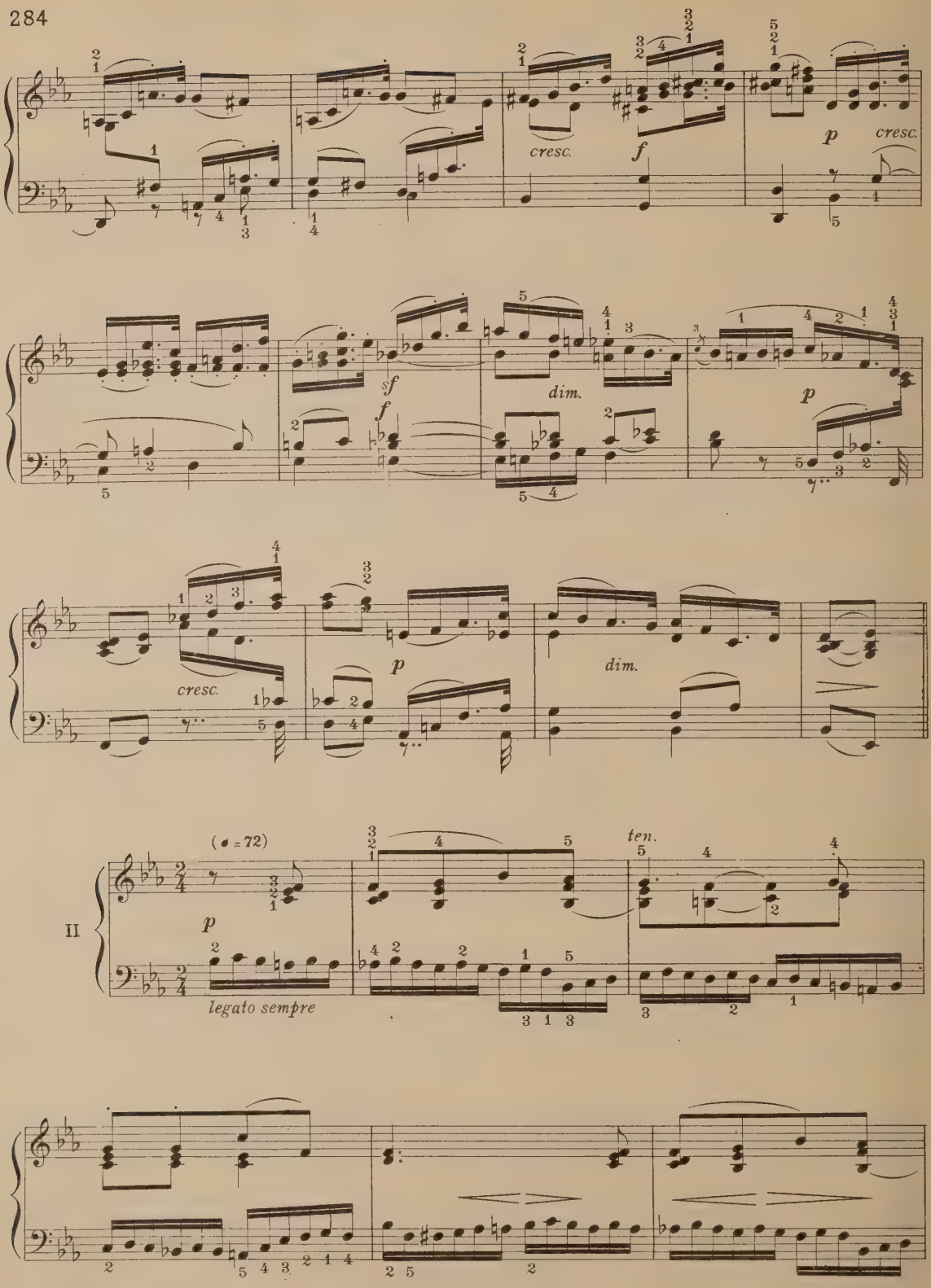
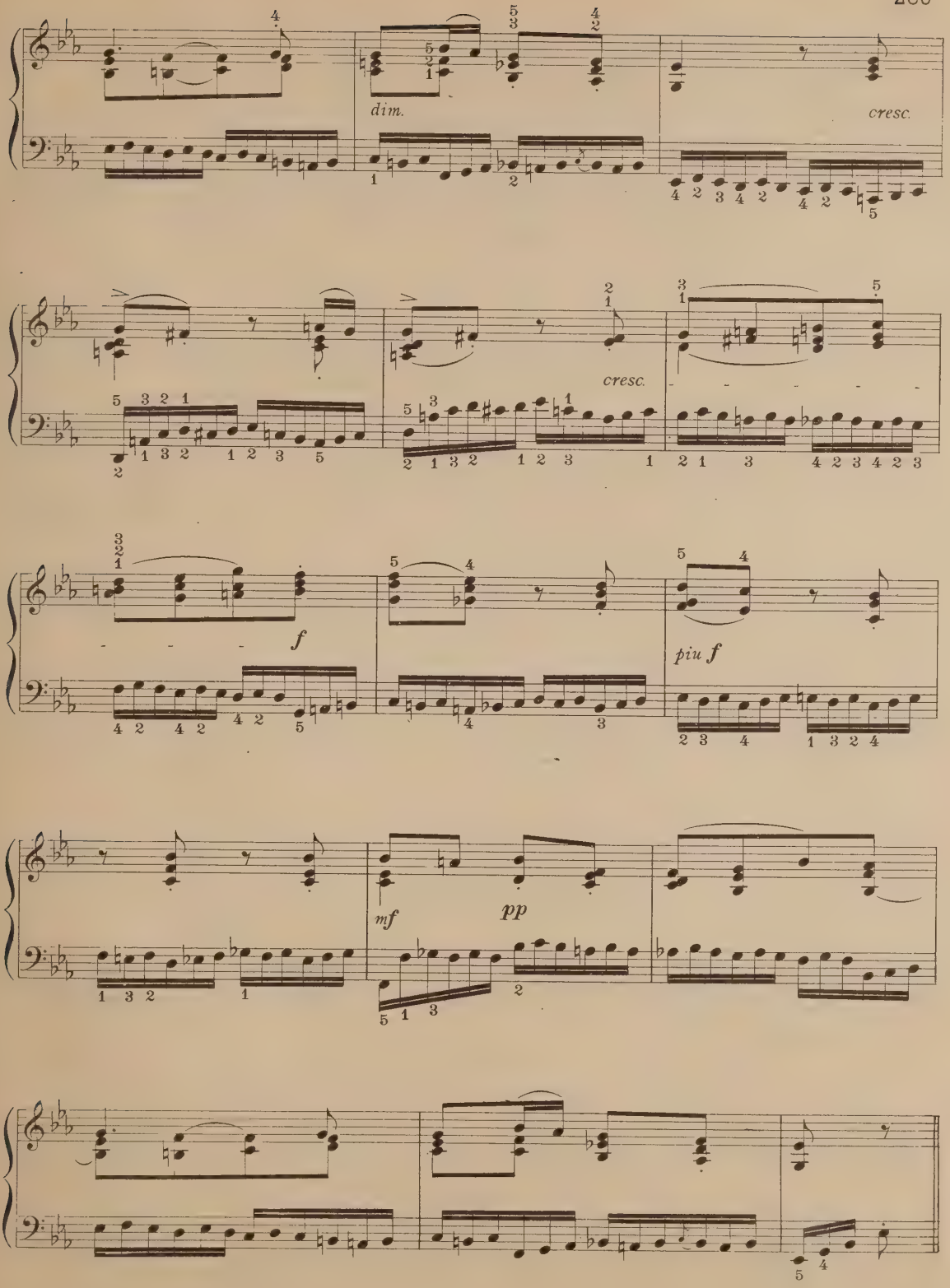
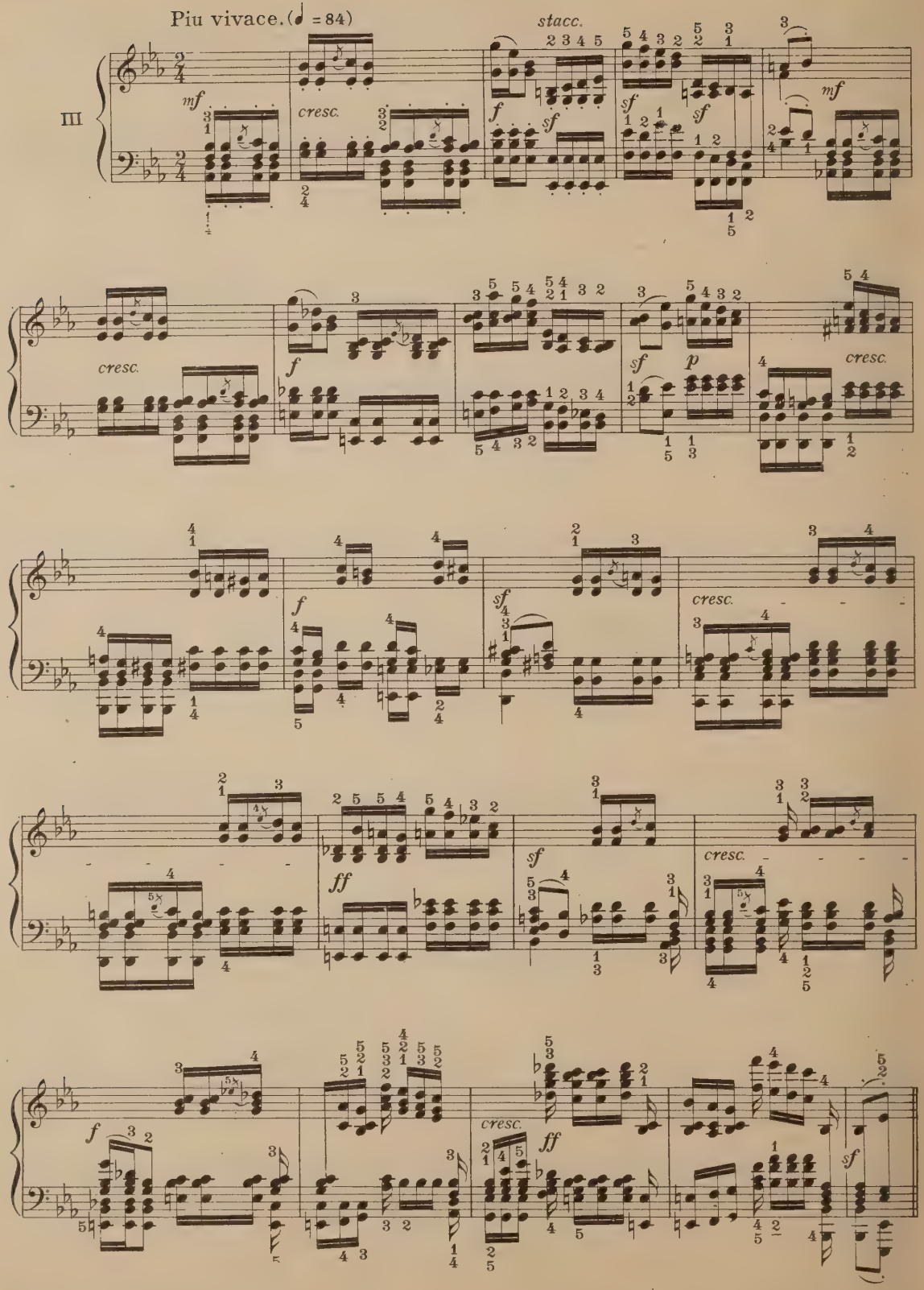
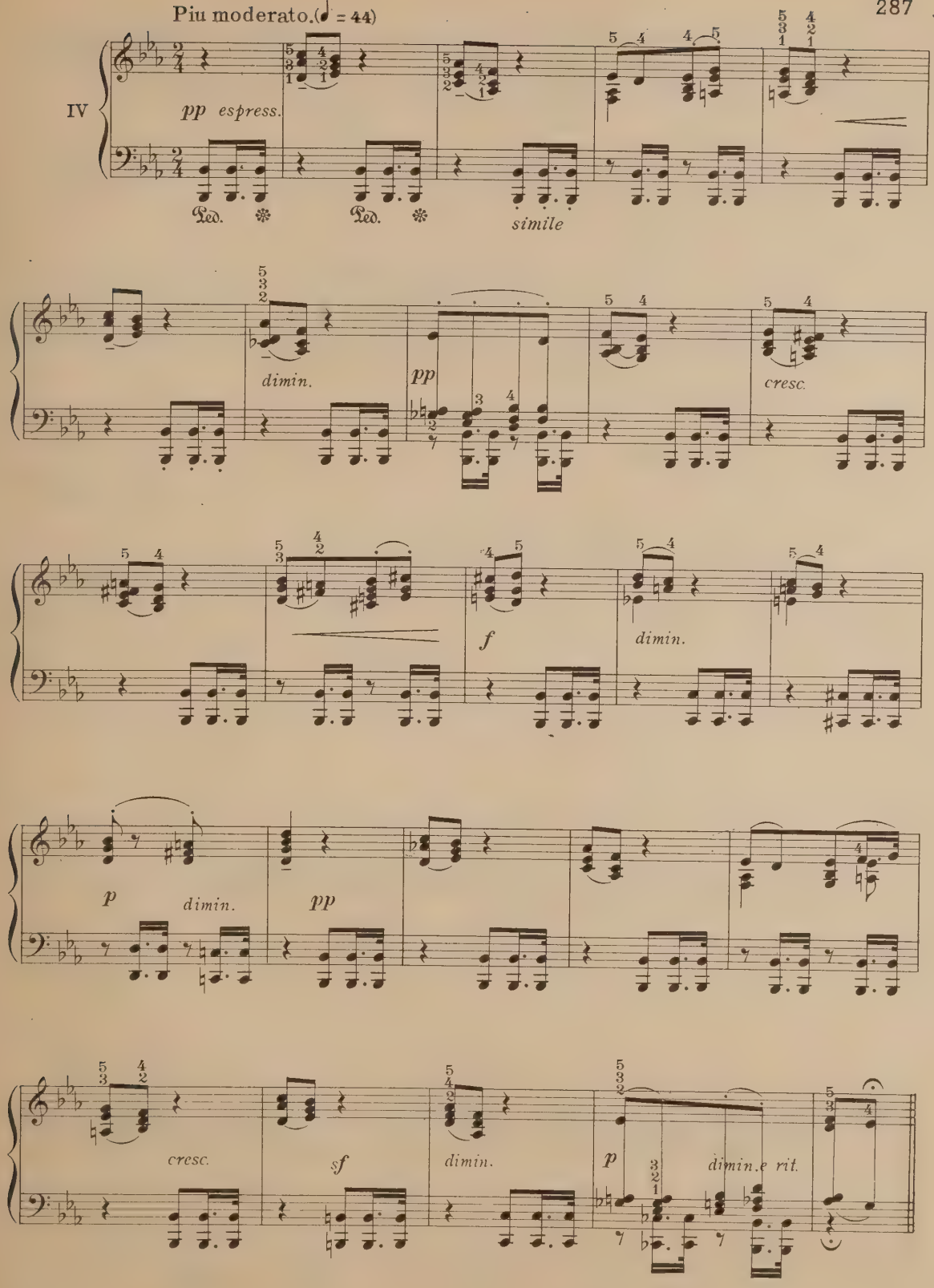
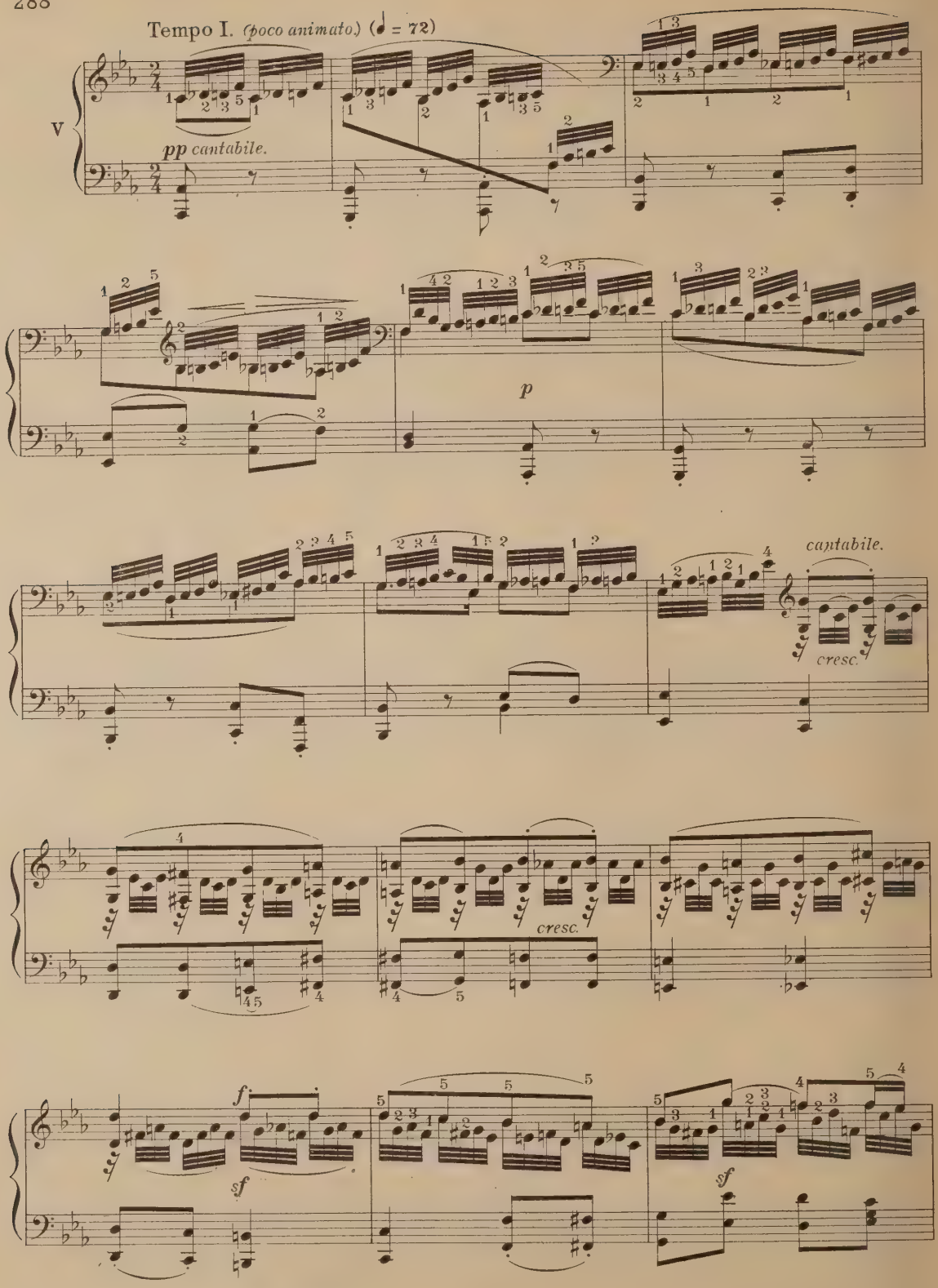
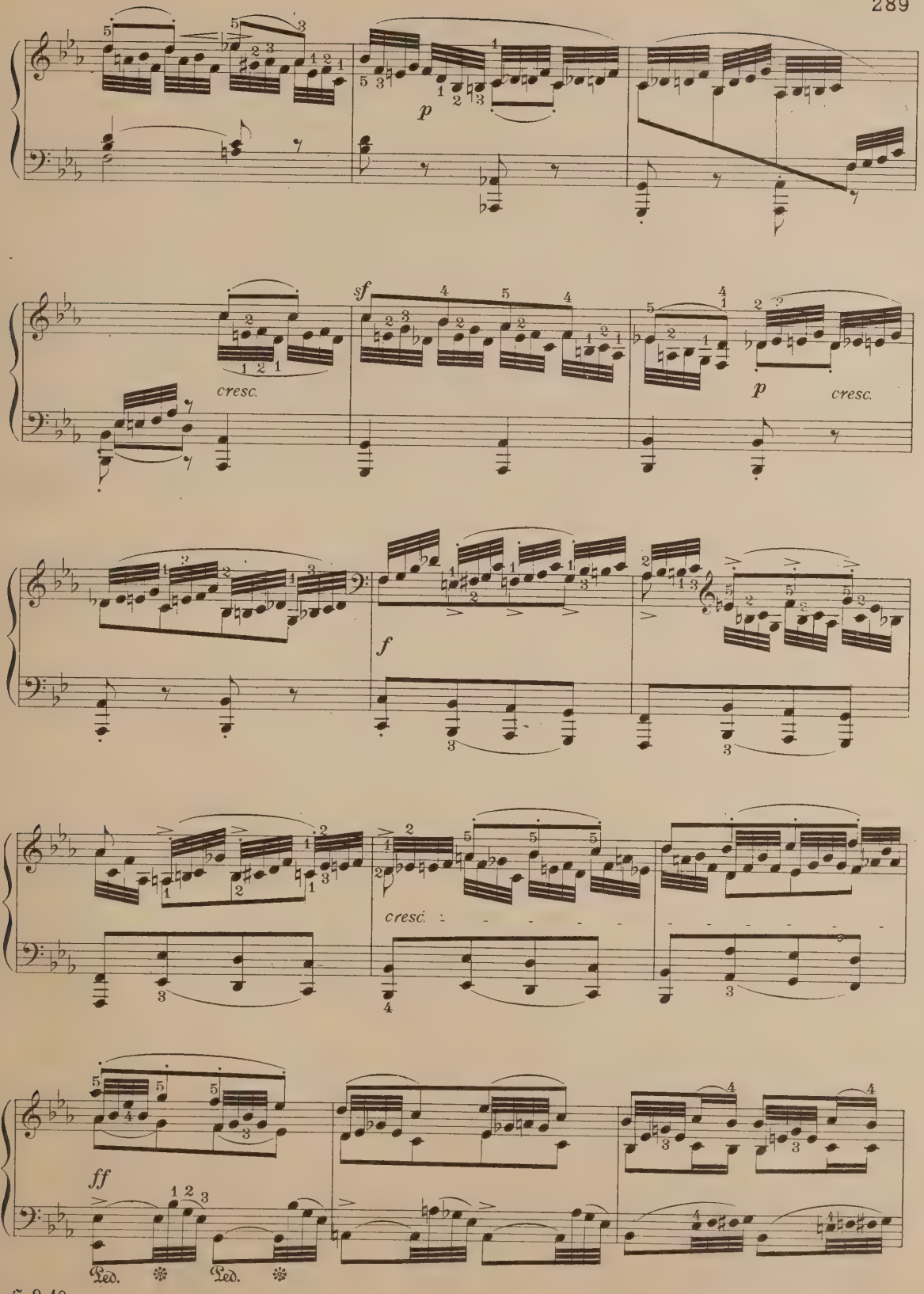

cresc.
f
p
cresc.
f
f
dim.
p
cresc.
p
dim.
II
(♩ = 72)
p
legato sempre
ten.

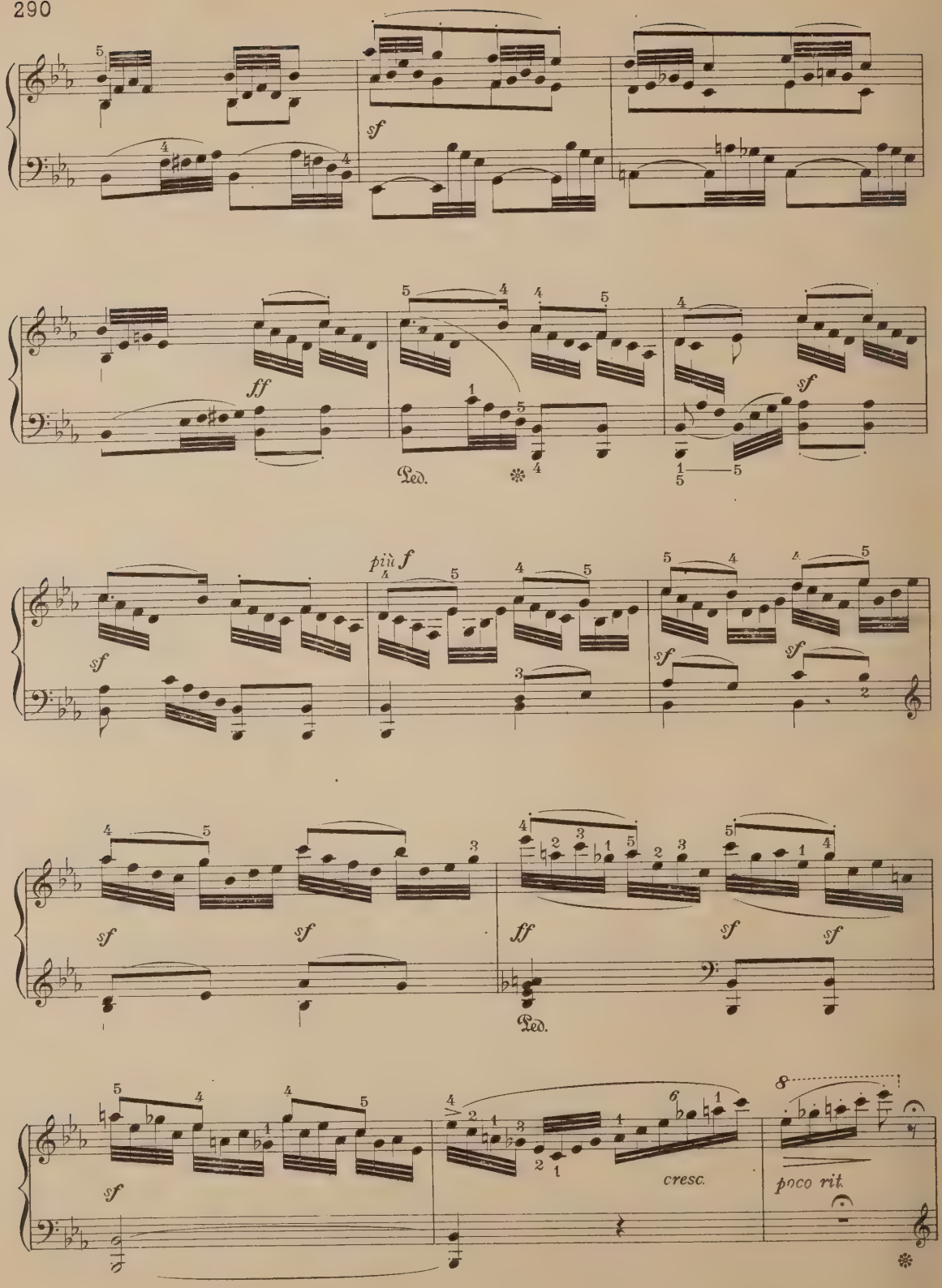

dim.
cresc.
cresc.
f
piu f
mf
pp

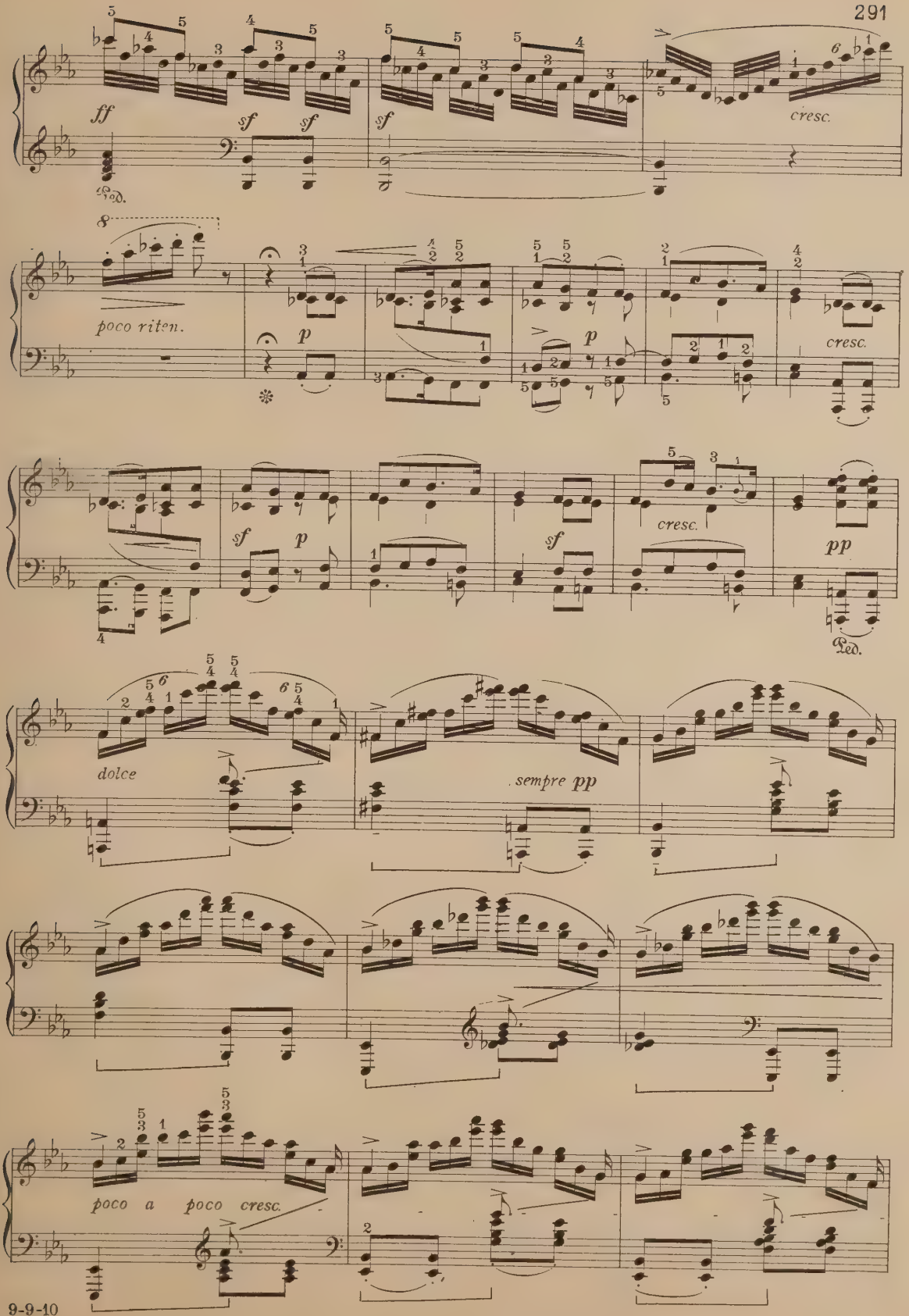

Piu vivace. (♩ = 84)
III
mf
cresc.
stacc.
f
sf
mf
cresc.
f
sf
p
cresc.
f
sf
cresc.
ff
sf
cresc.
f
cresc.
ff
sf

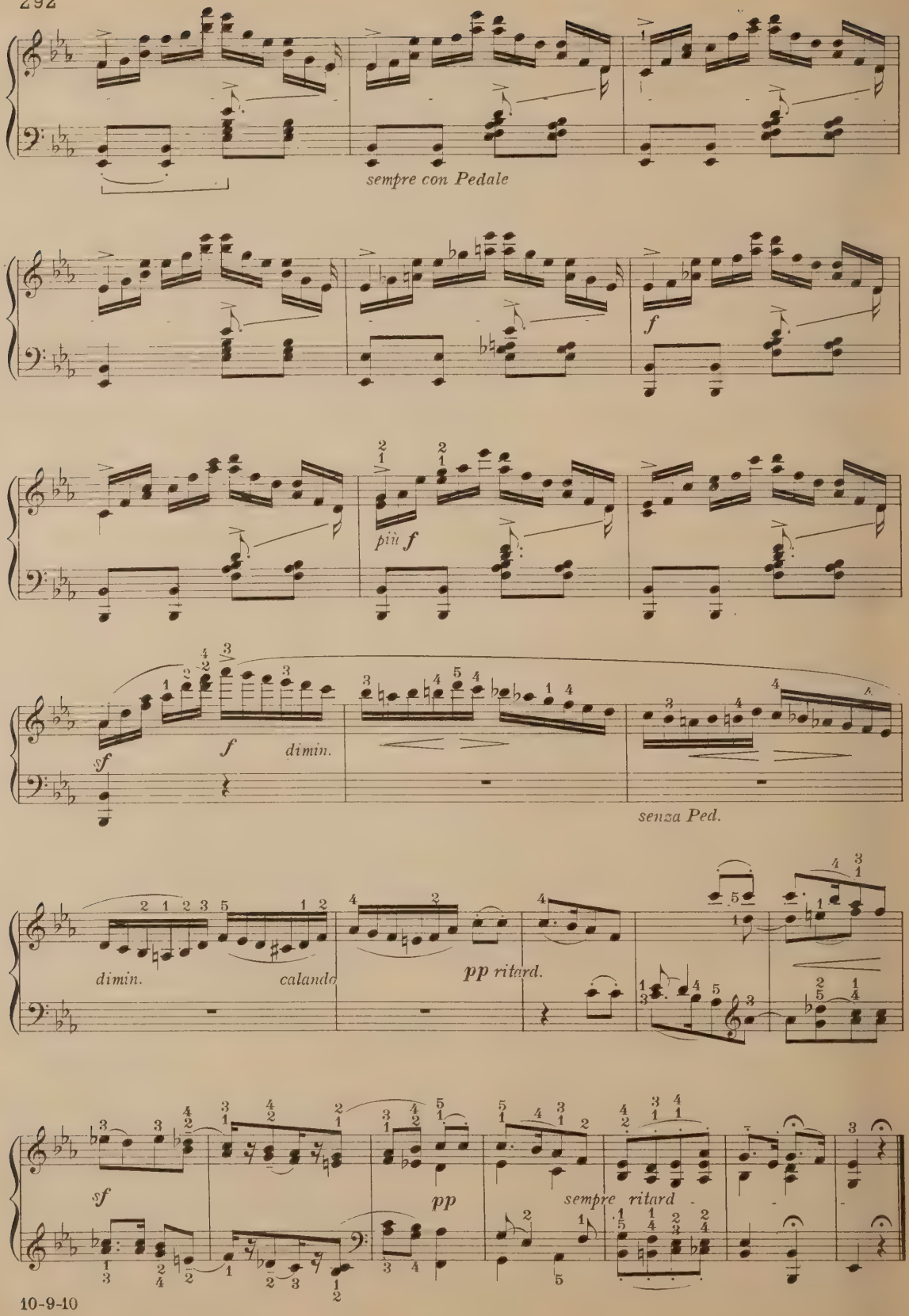

Piu moderato. (♩ = 44)
IV
pp espress.
Ped. ✻ Ped. ✻ simile
dimin.
pp
cresc.
f
dimin.
p
dimin.
pp
cresc.
sf
dimin.
p
dimin. e rit.


Tempo I. (poco animato.) (♩ = 72)
V
pp cantabile.
p
cantabile.
cresc.
cresc.
f
sf
sf


p
cresc.
sf
p
cresc.
f
cresc.
ff
Ped.
Ped.


sf
ff
Ped.
più f
sf
ff
Ped.
cresc.
poco rit.


ff
sf
sf
sf
cresc.
poco riten.
p
p
cresc.
sf
p
sf
cresc.
pp
dolce
sempre pp
poco a poco cresc.


sempre con Pedale
f
più f
sf
f
dimin.
senza Ped.
dimin.
calando
pp ritard.
sf
pp
sempre ritard

THE SALON OF MUSIC.

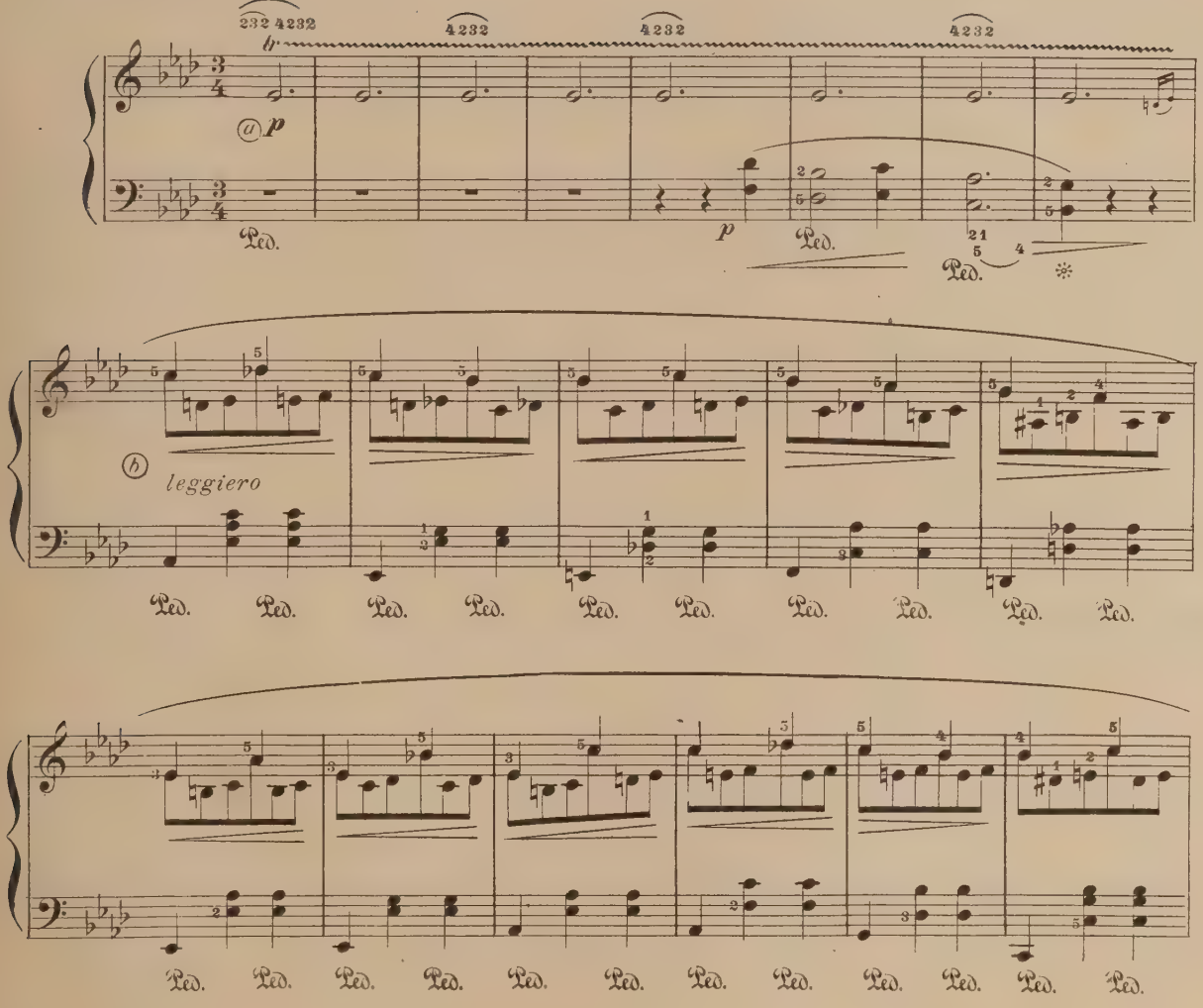
DRAWN BY A. B. WENZELL.

VALSE

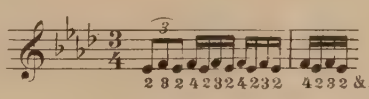
A-FLAT MAJOR

Edited by
Bern. Boekelman

CHOPIN
Op. 42



ⓐ –Chopin could not have intended a monotonous droning effect in this introduction. With respect to its execution, the quickness of the trill and its shading by crescendo and diminuendo is left to the taste of the player. The notes may be divided thus:



ⓑ –The melody of the principal theme is to be played with a *cantabile tenuto tone*, sung as it were in a clear voice; the accompaniment-figuré is to be played *leggiero*. After playing a melody-tone, the requisite relaxation of the muscles of the hand and arm should be carefully observed. The rhythm of the left hand part must be very even, in order that the essential waltz movement (3/4 time) may be constantly kept in view, in spite of the feeling of 2/4 time in the right hand part.

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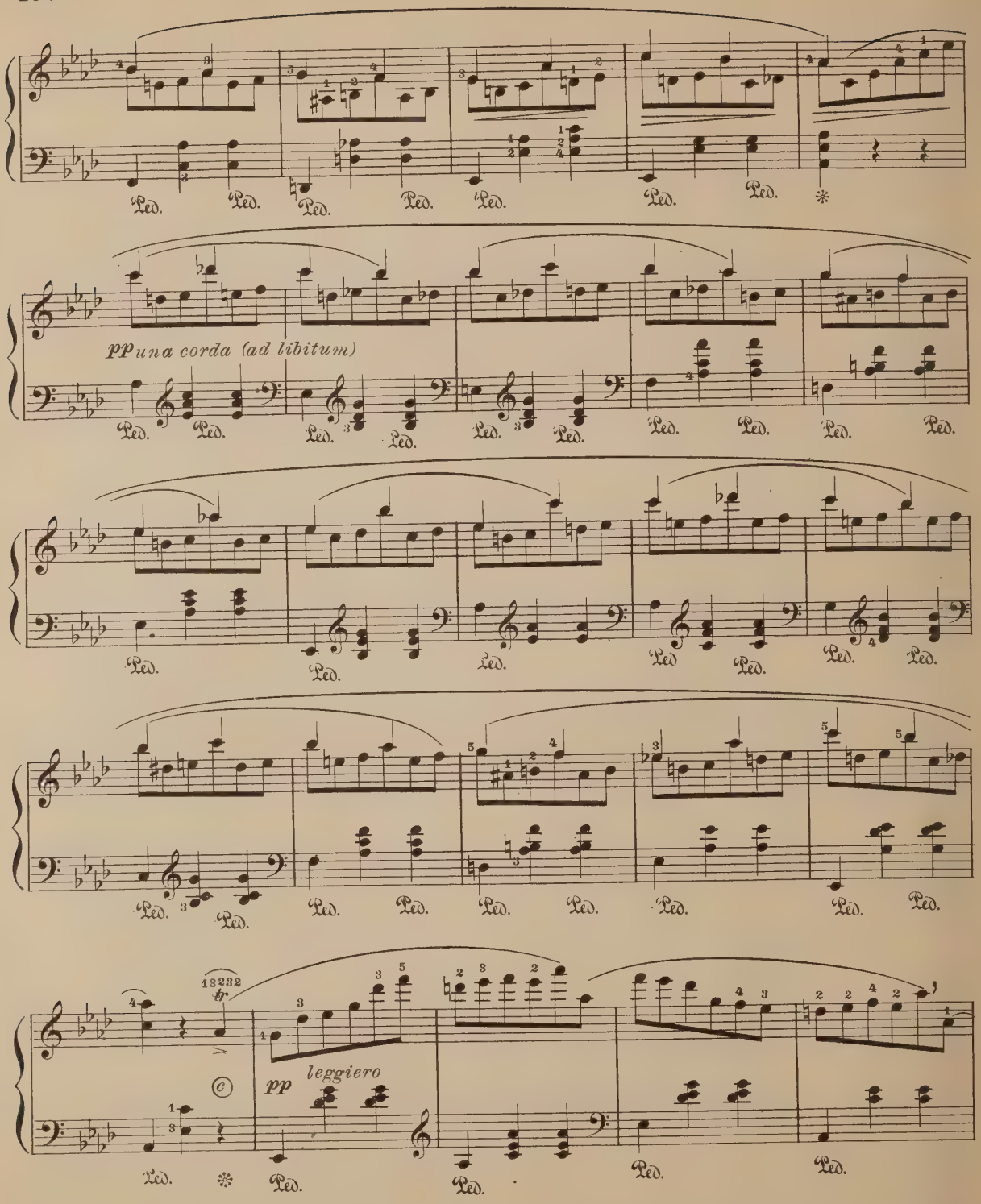
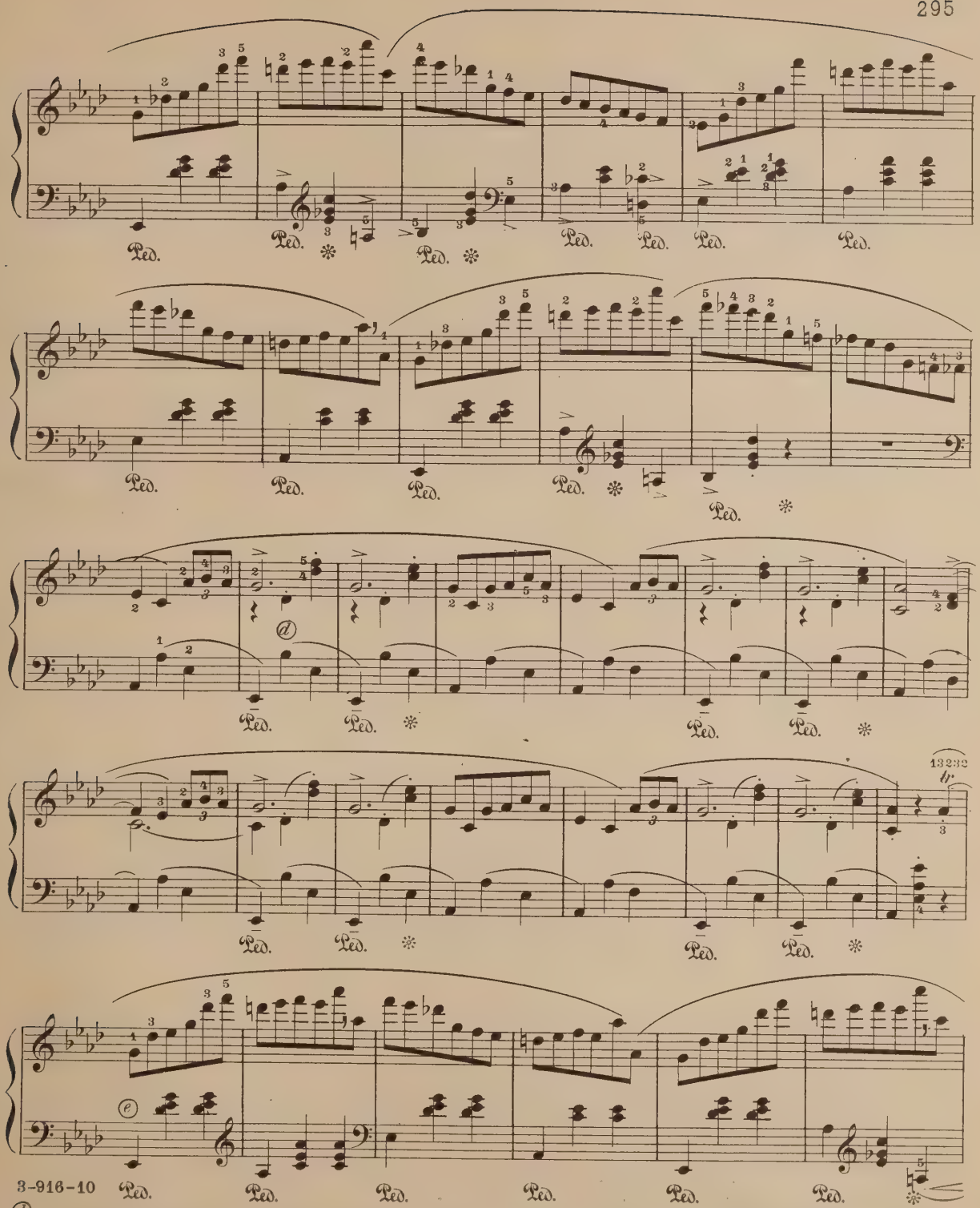
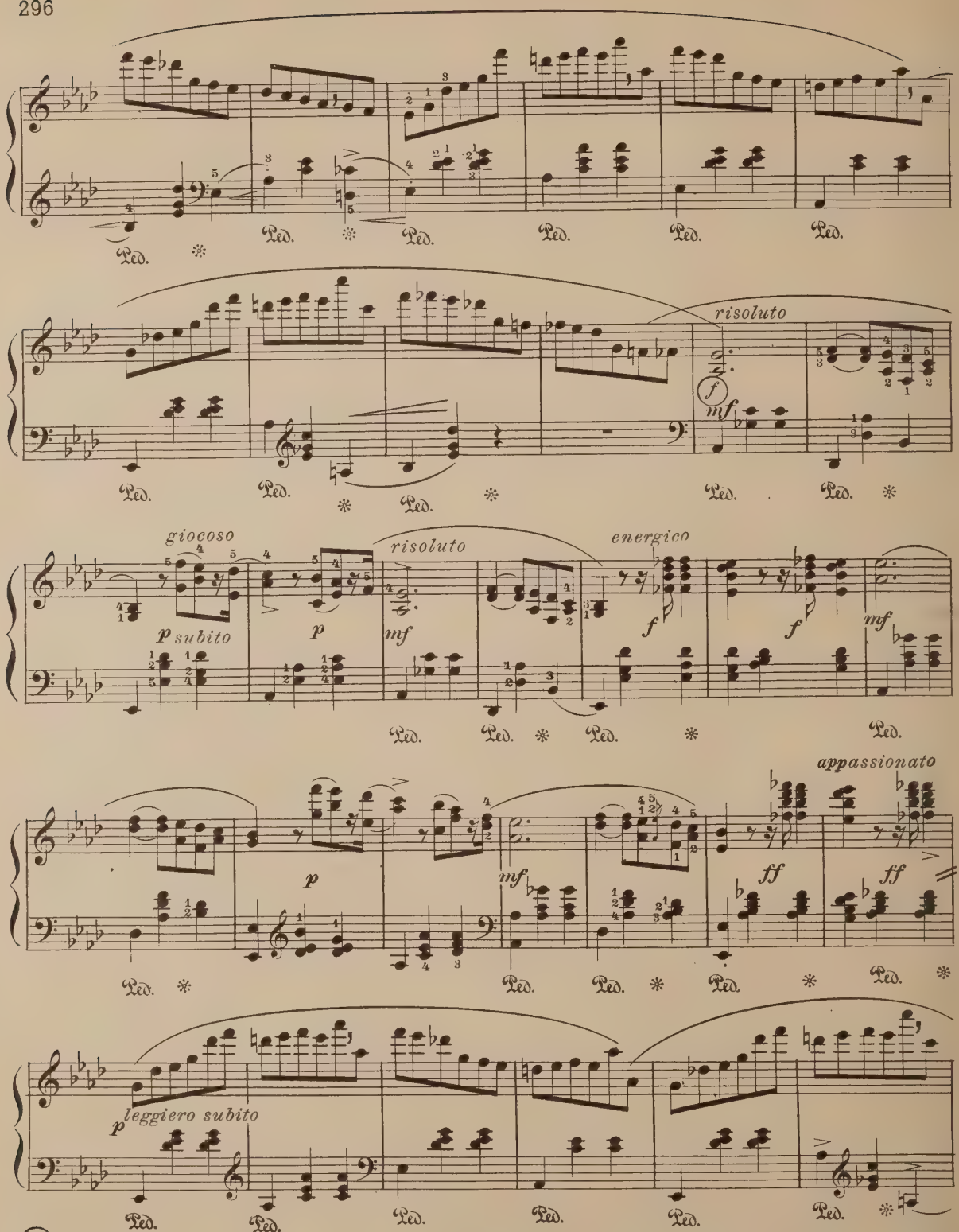


© –In practising short trills like this, players, when the fingers do not answer promptly, often make the mistake of studying the trill by itself without connecting it with the passage following, something even more important. The trill must be executed crisply and sharply.

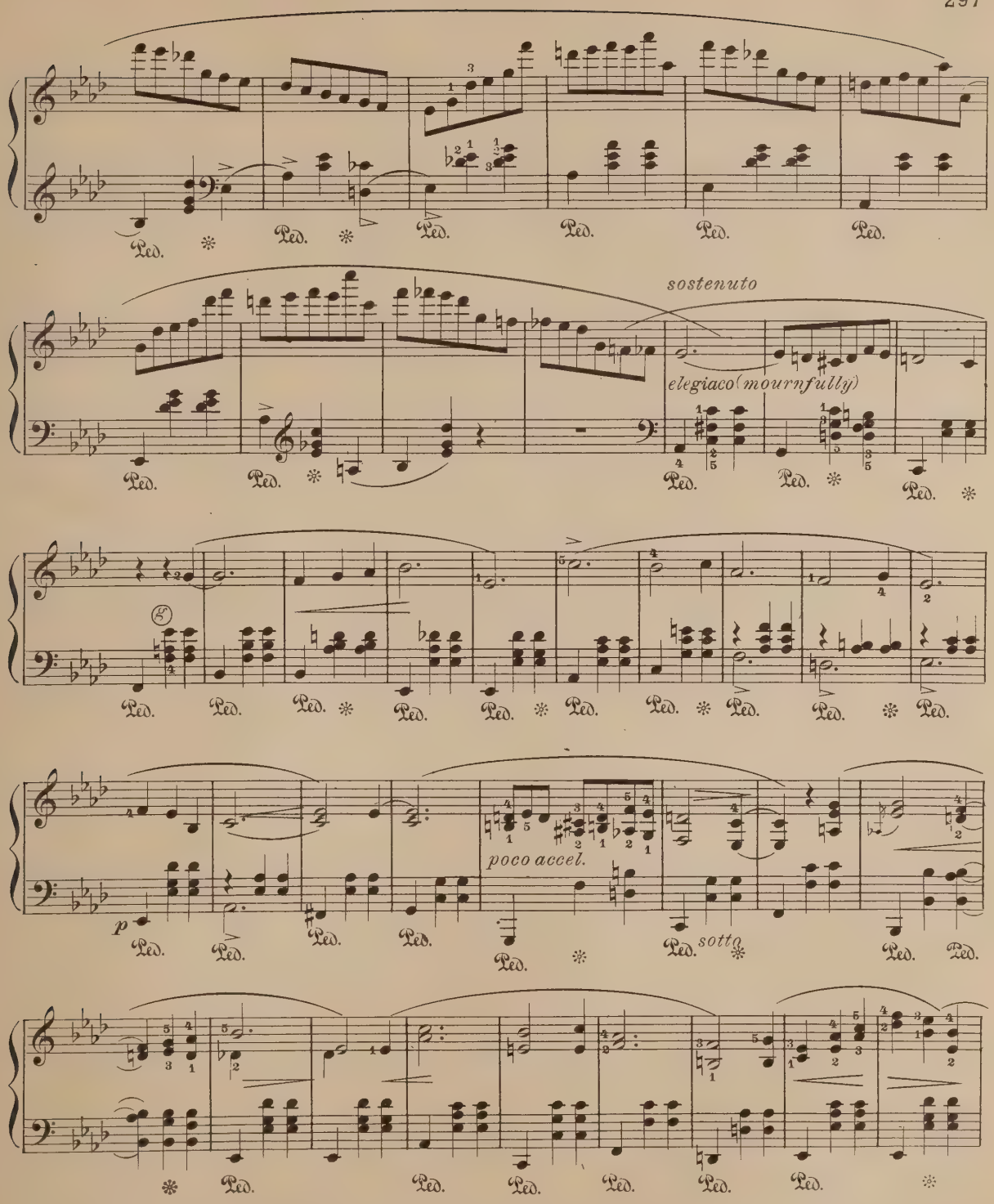


ⓓ –This characteristic figure which, so to speak, haunts the whole piece like a beautiful apparition and constantly recurs as a surprise, will produce a charming effect, when executed according to the intention of the composer (indicated by *leggiero)* with a velvety touch and pianissimo throughout. Play the accompaniment in exact rhythm, and let the melody tones in the bass at ✻ (indicated by the tones marked thus>) be well pronounced.

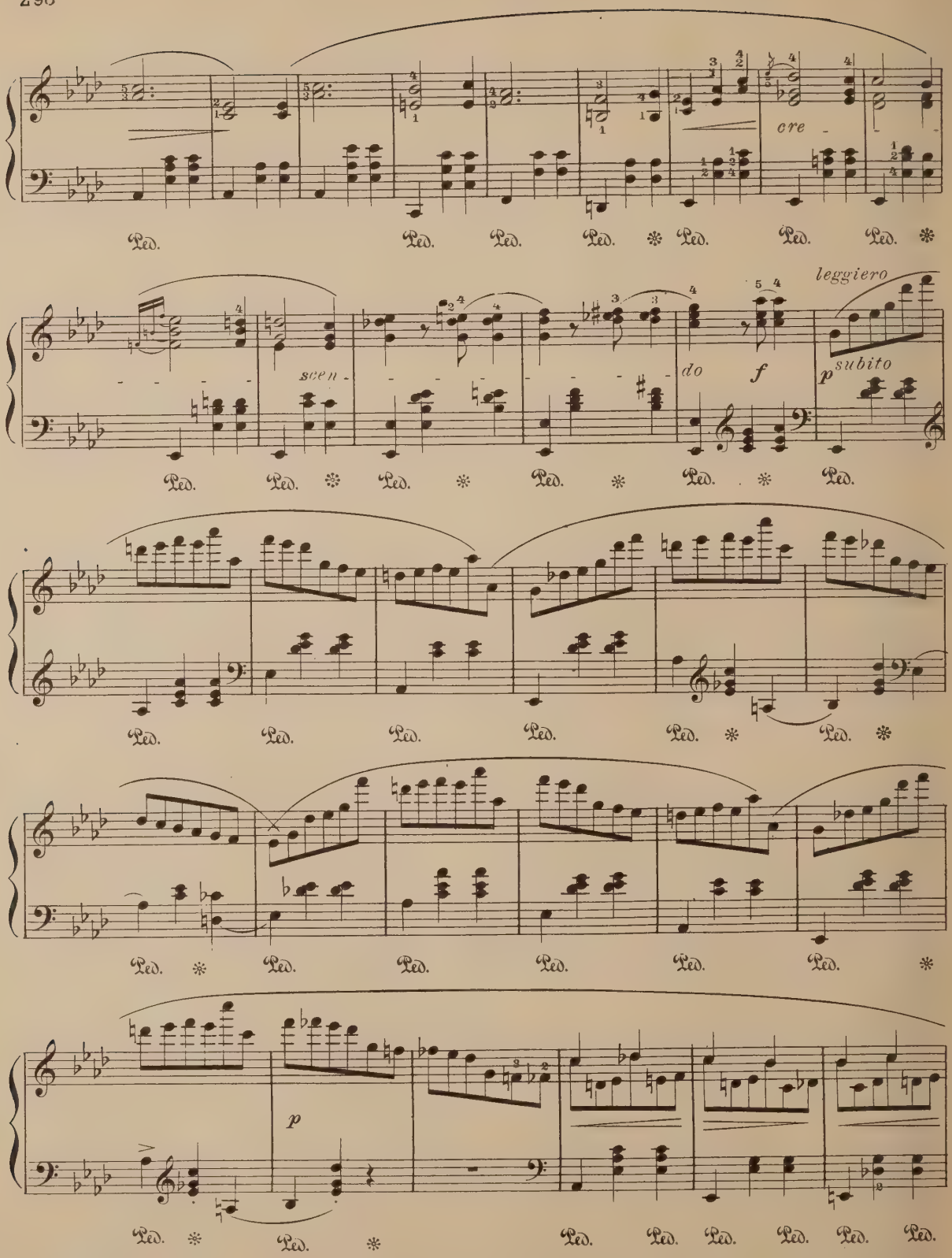
ⓔ –The accompanying tones for the right hand are to be touched lightly.

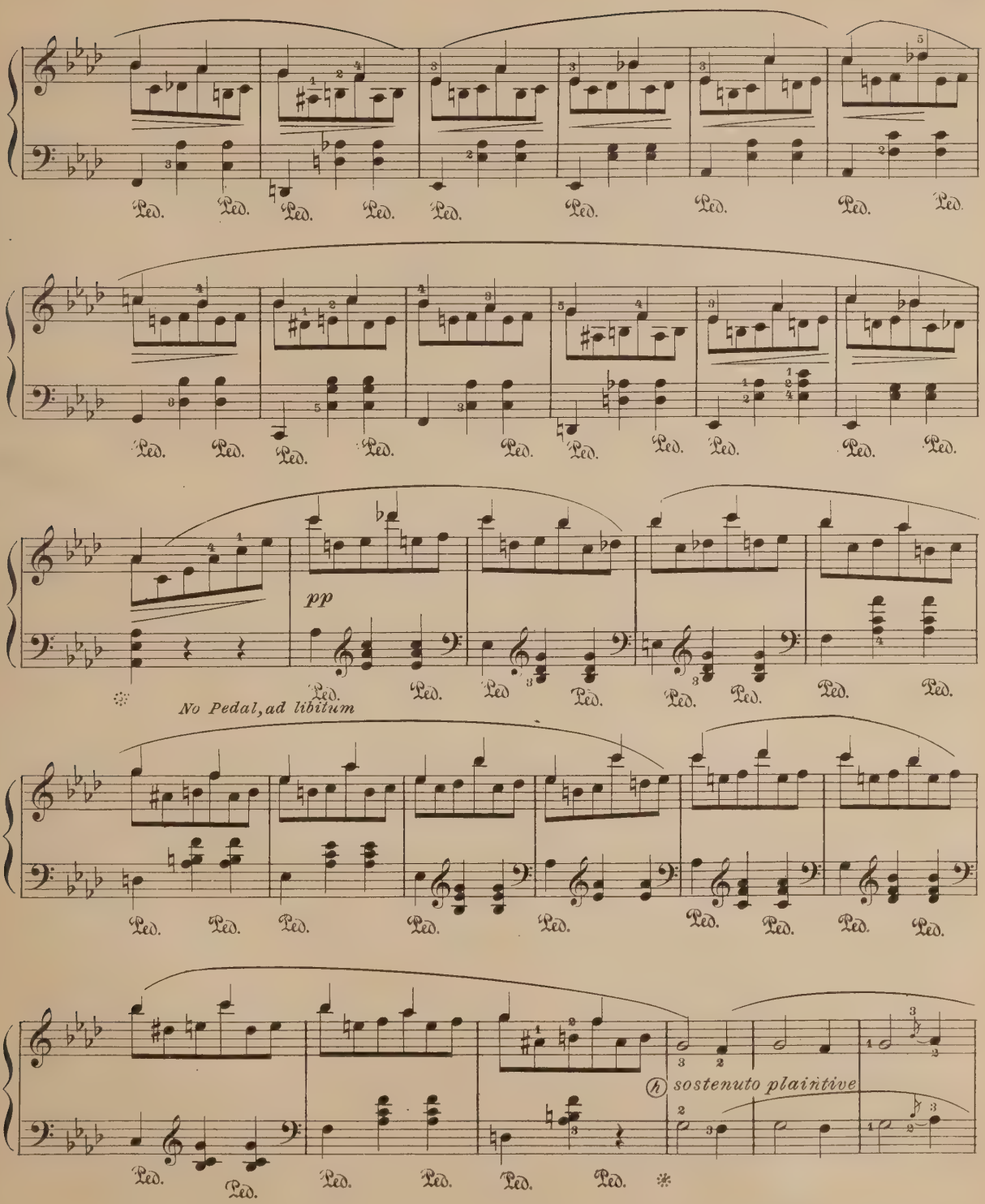


(f) The sharp contrasts in this part of the piece recurring in groups of two measures require a contrast in their execution. We venture to suggest, by the dynamic indications, *risoluto* (resolutely), *giocoso* (playfully), *energico* (energetically), and (*passionata*), a possible interpretation.

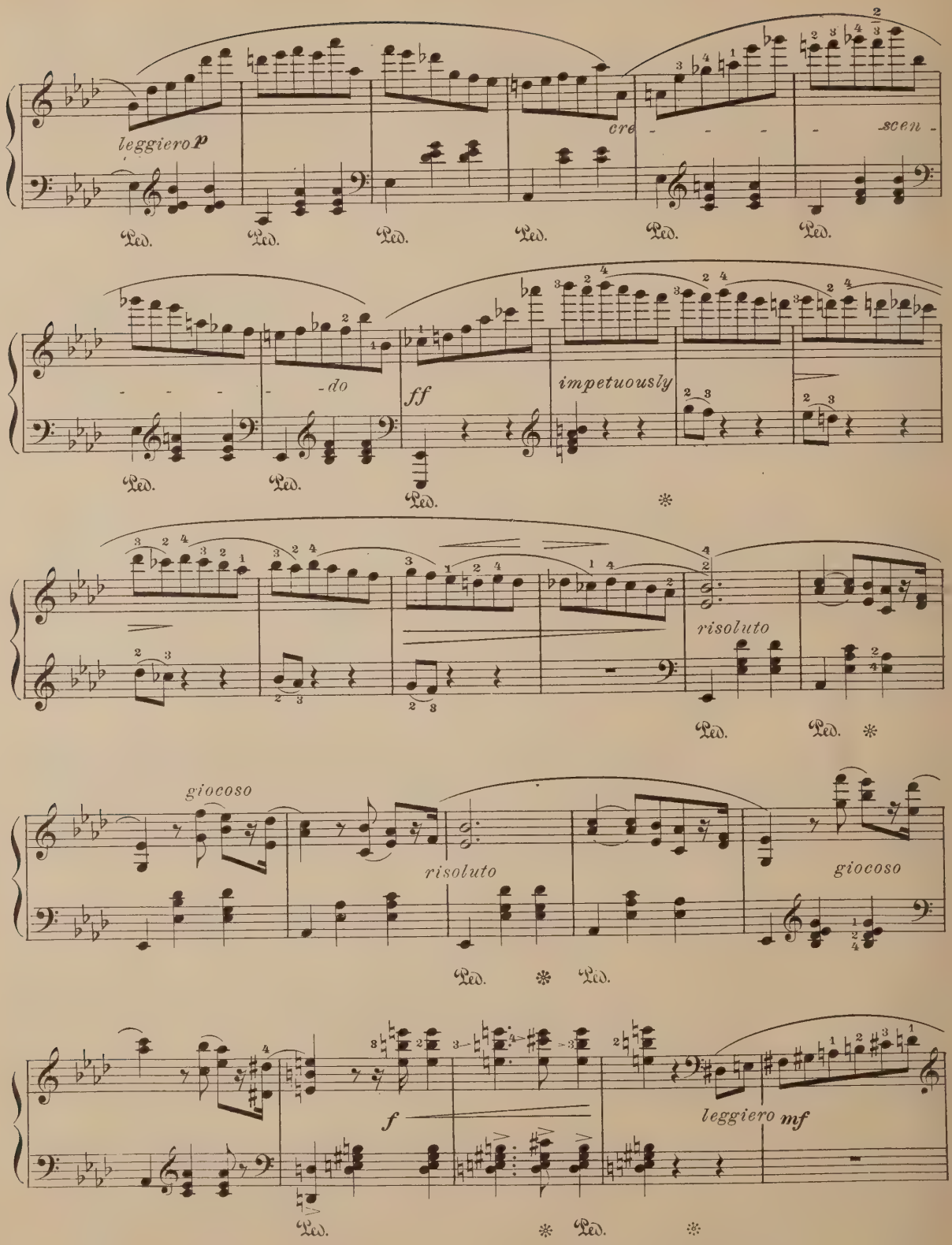


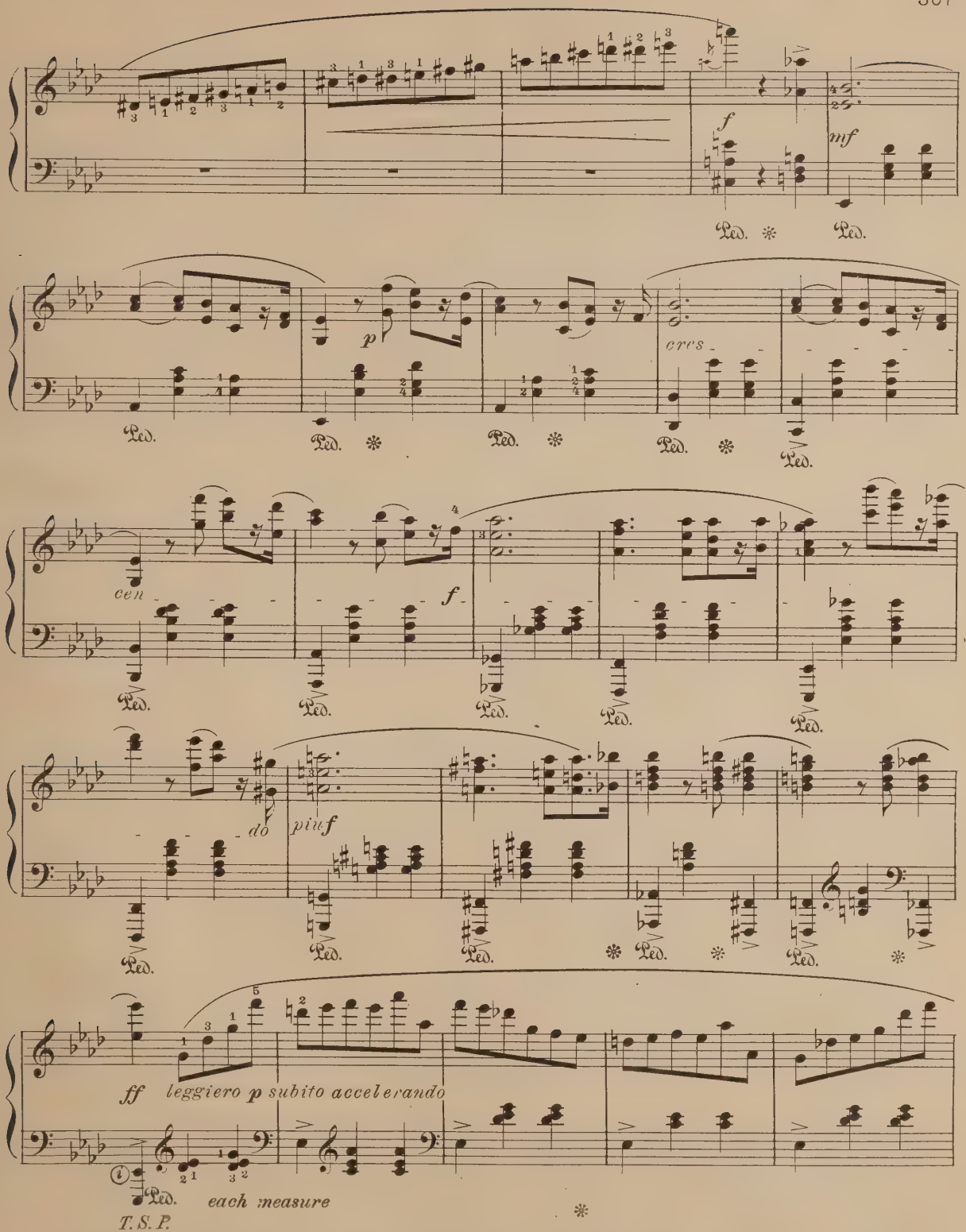
(g) —In this measure the upper tones of the accompaniment are correctly given as Eb, instead of F, as often erroneously printed. It is probable that a *tie* connecting G with the same tone in the next measure has been omitted by mistake. The melody should have a plaintive character, with an increase of passion, when later a second voice is added,-which latter should sing no less than the upper voice.


cre
leggiero
scen
do
f
p subito
p

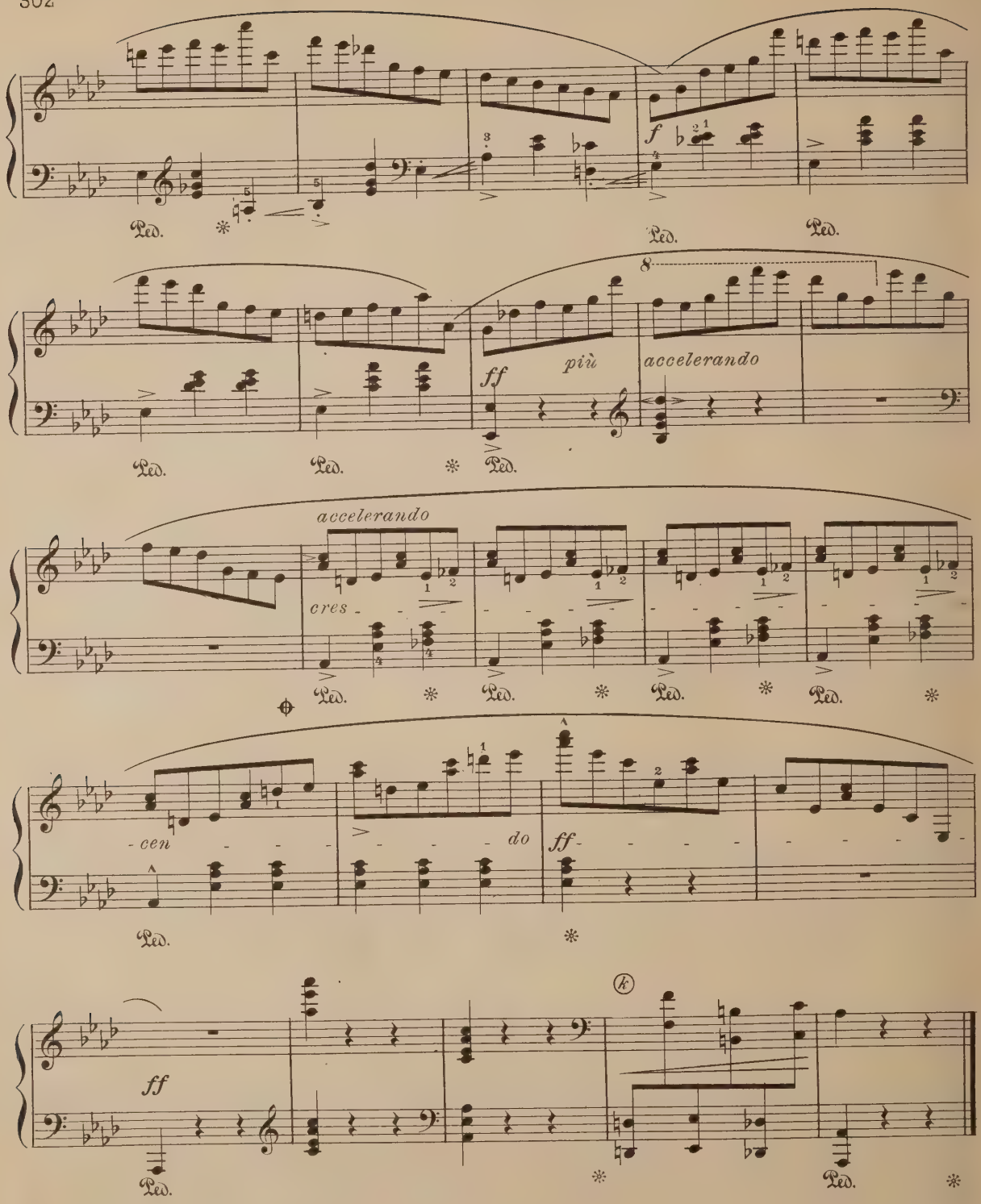


(h) —It is not advisable here to diminish the tone quality, as otherwise the following three measures (the melody is somewhat altered rhythmically) would lose their peculiar character.

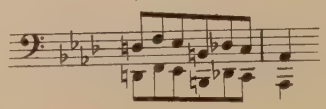

leggiero p
cre - - - -
scen -
Ped.
- do
ff
impetuously
risoluto
giocoso
f
leggiero mf



(i) –The organpoint E♭ may be played so as to produce a droning effect, increasing to the climax of the passage-work indicated by a ⋆. when the fundamental tone A♭ becomes the persistent sound.



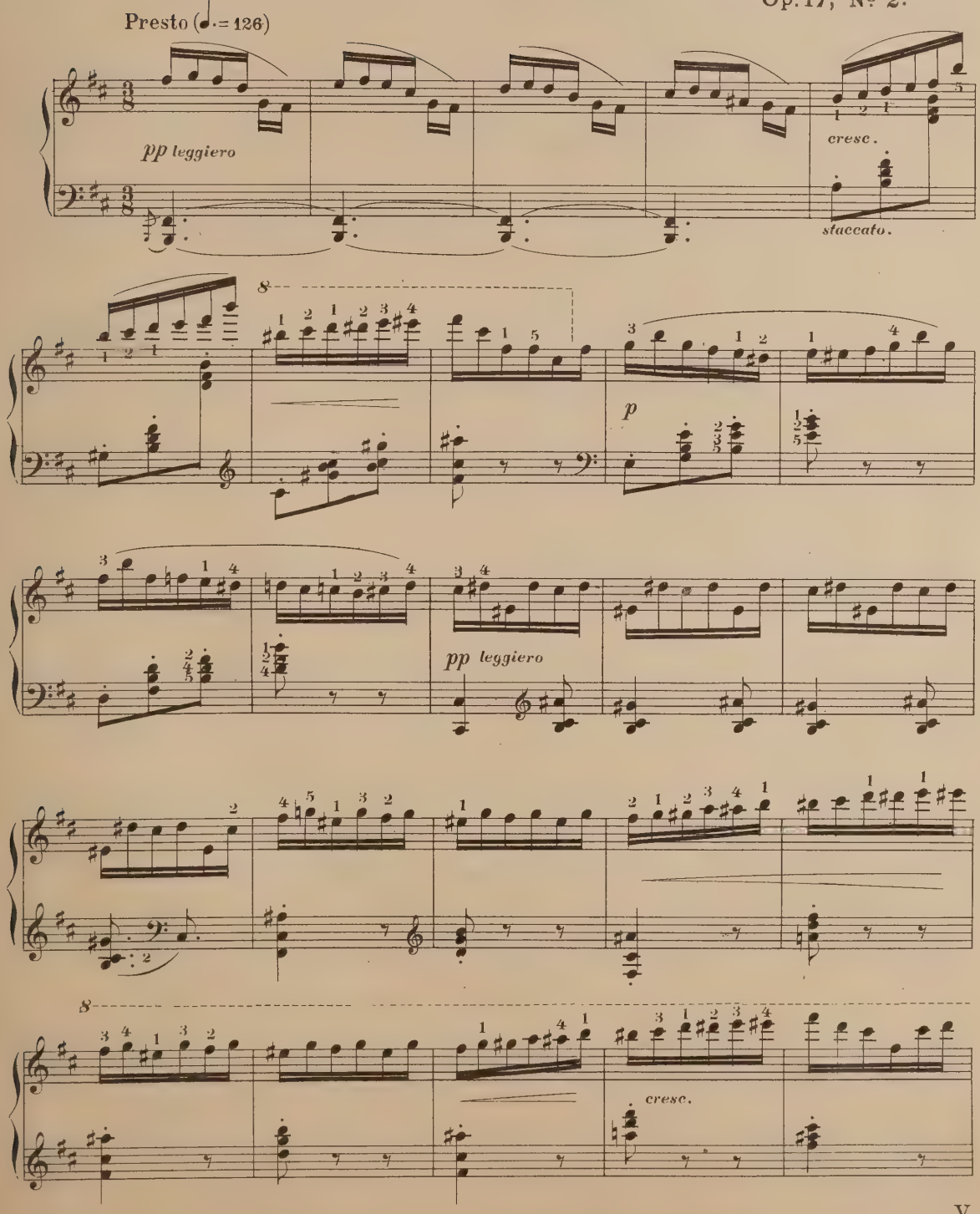
(k) –We have modernized the closing figure by giving it in "blind" Octaves. The original stands thus:

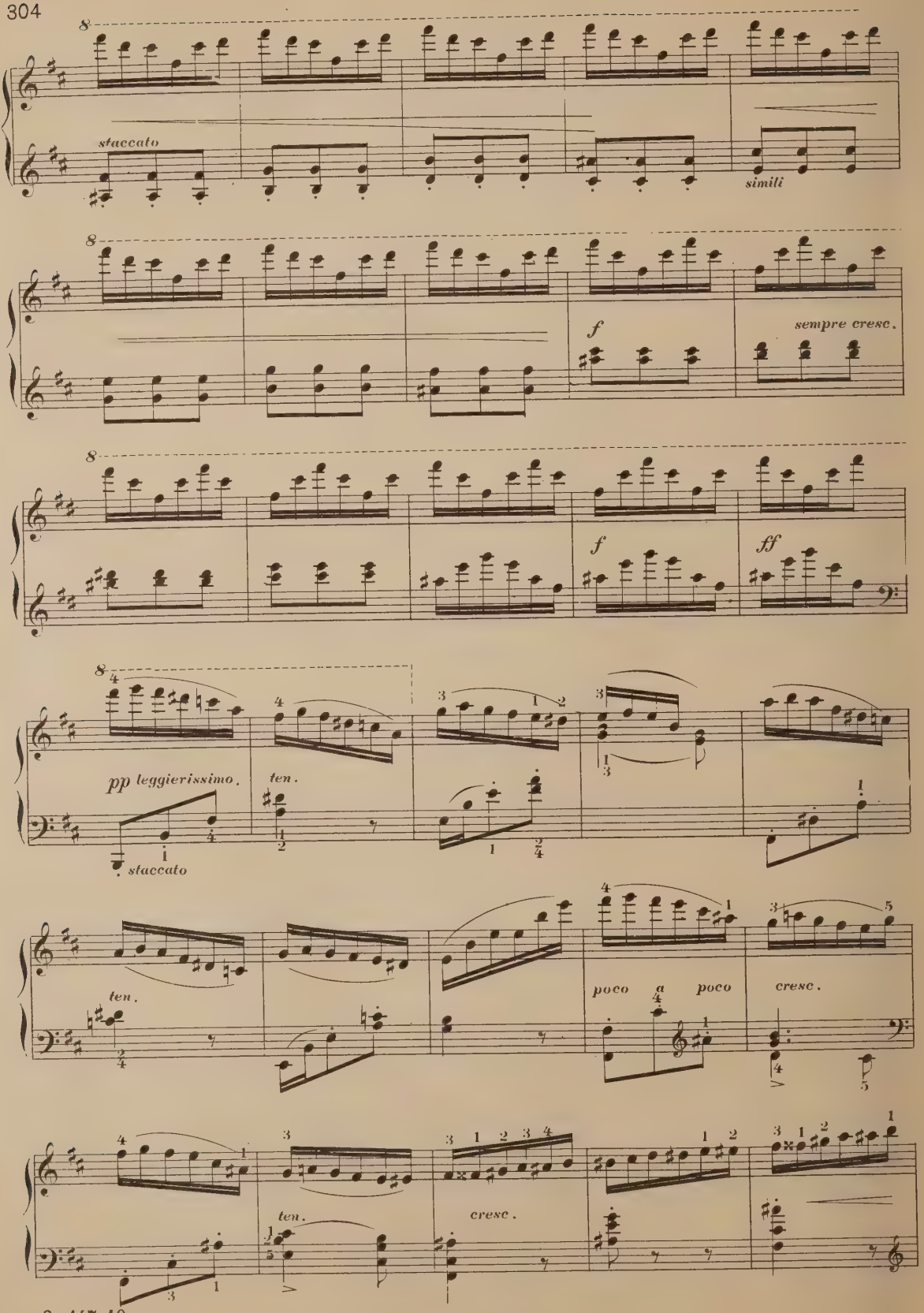


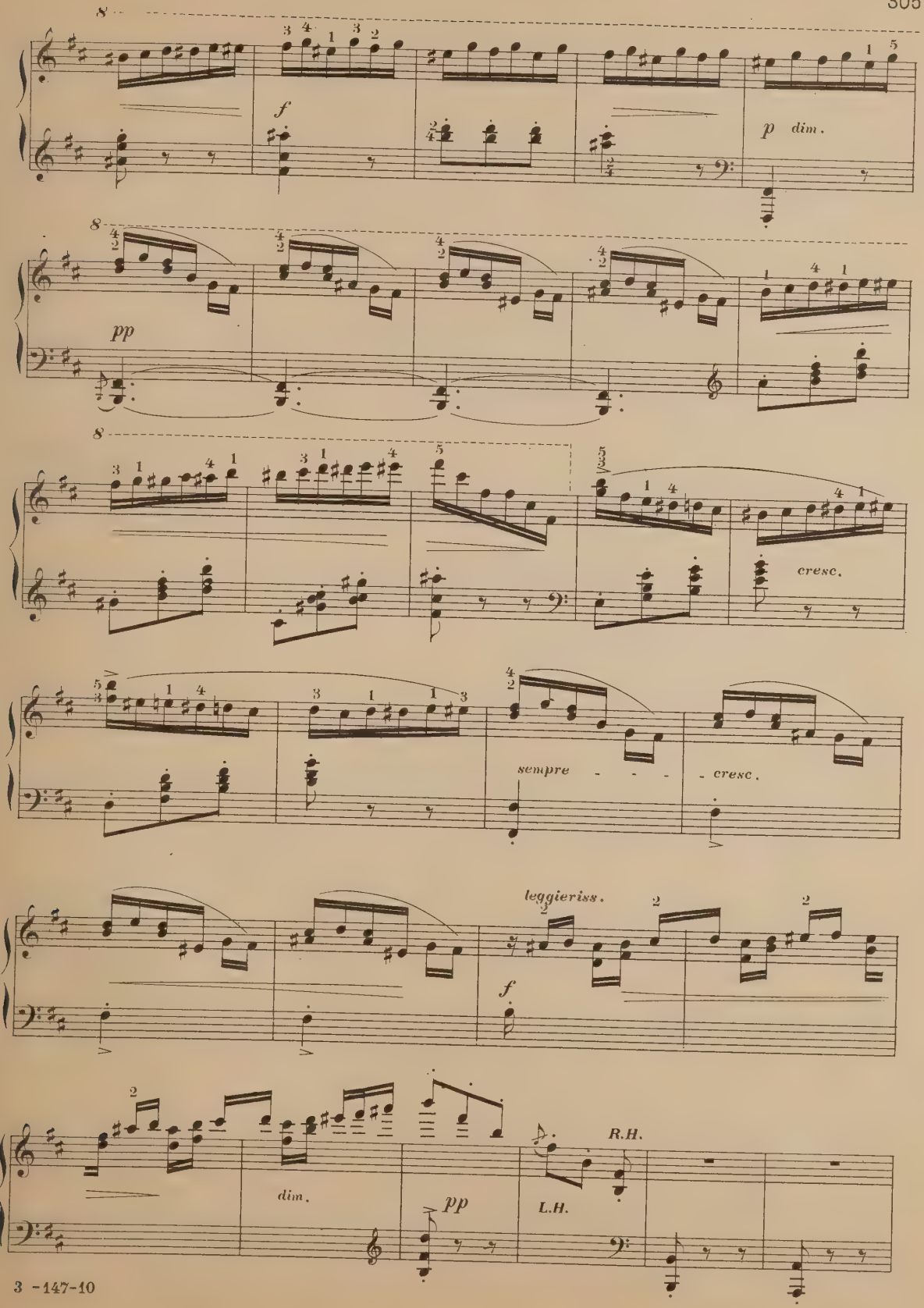
WITCHES' DANCE

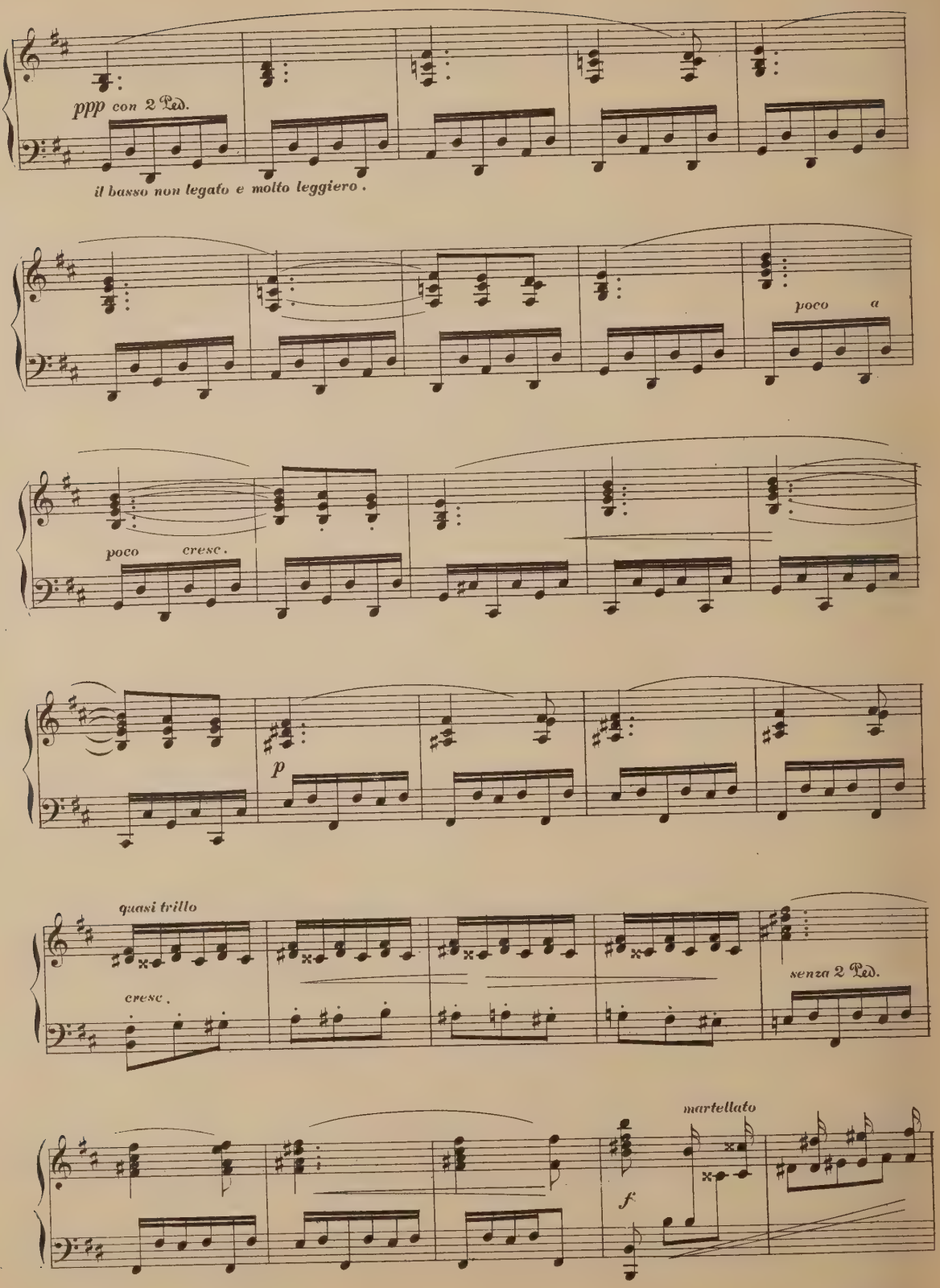
HEXENTANZ

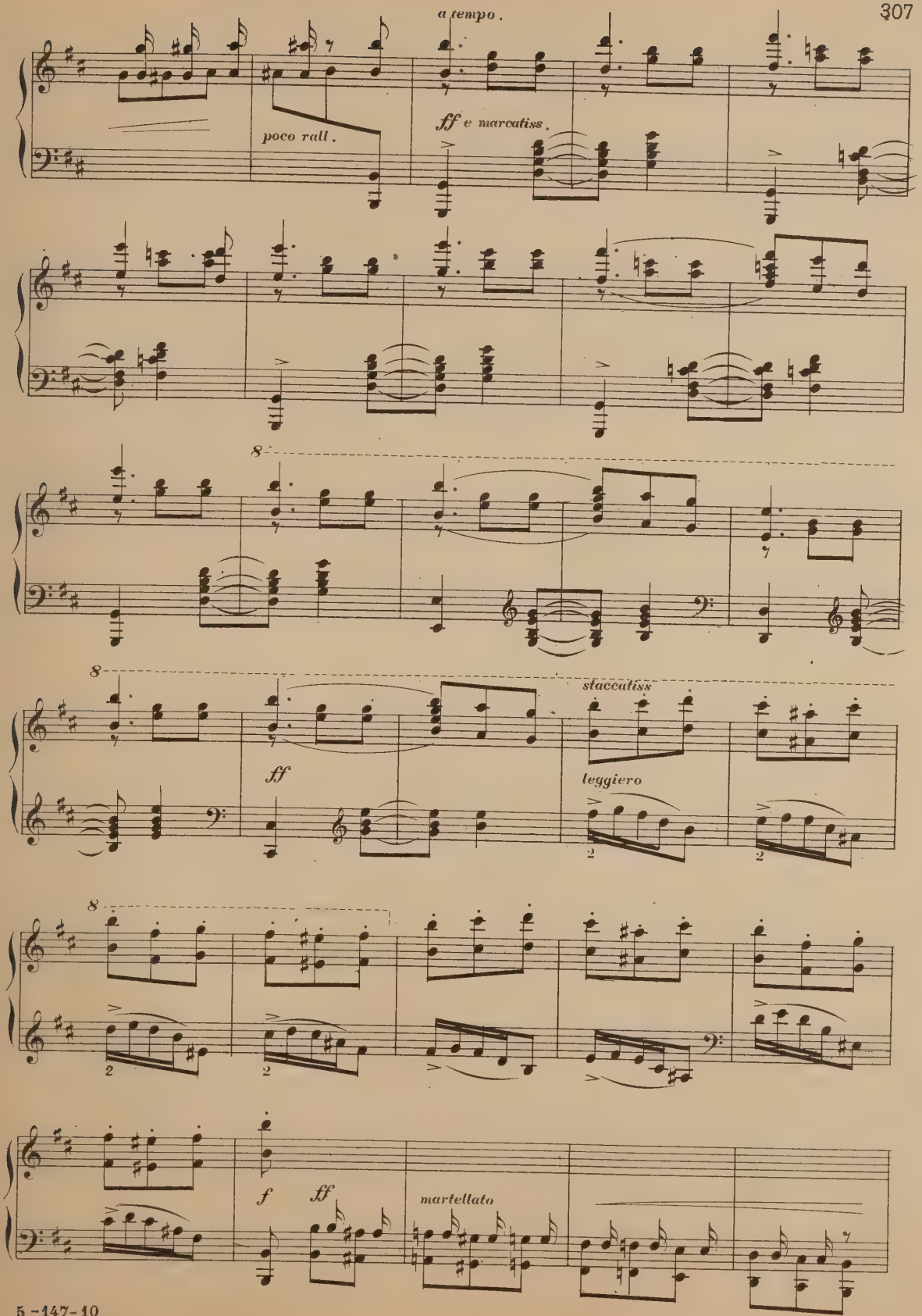
E. A. MAC DOWELL.
Op. 17, Nº 2.

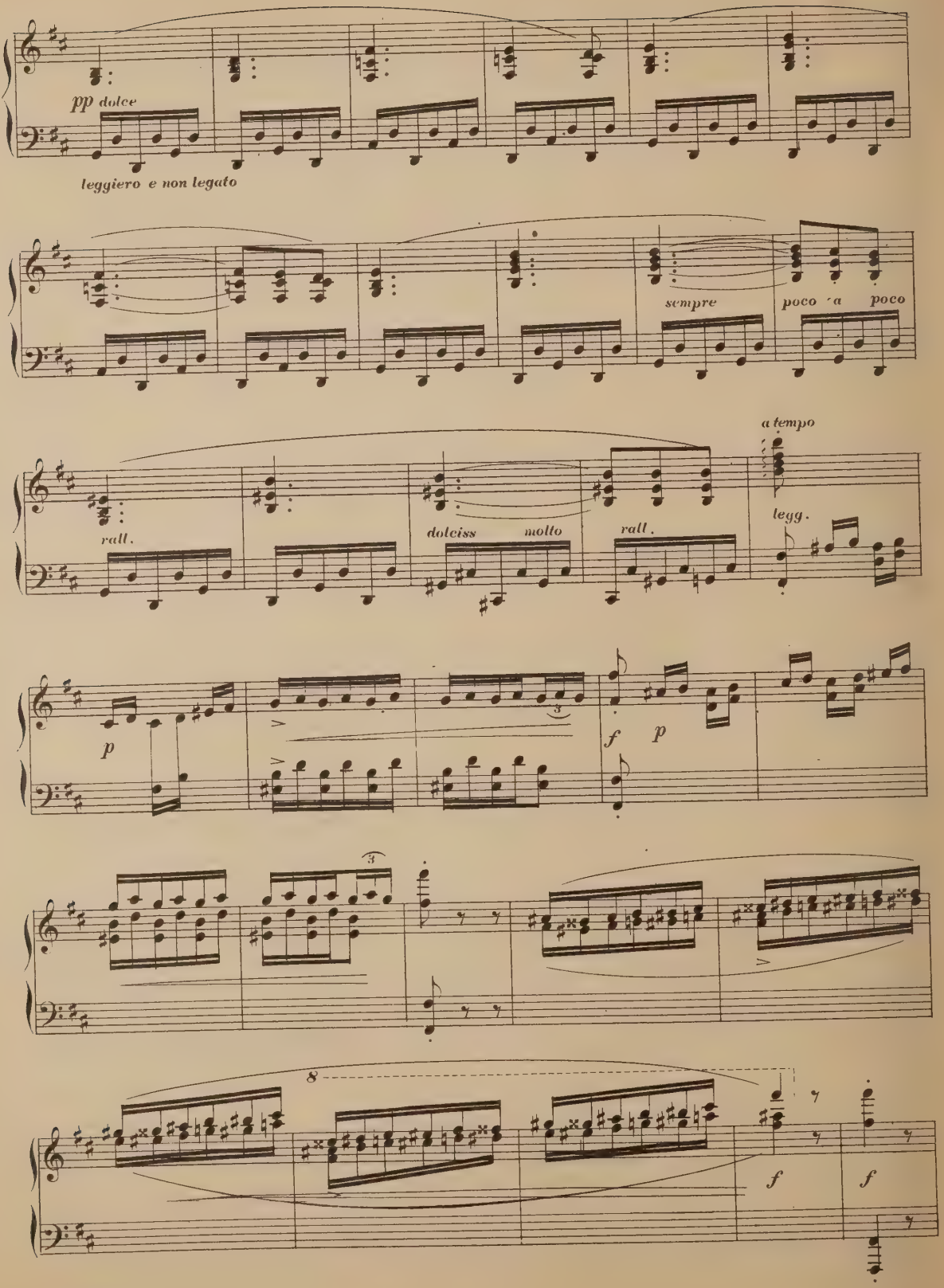


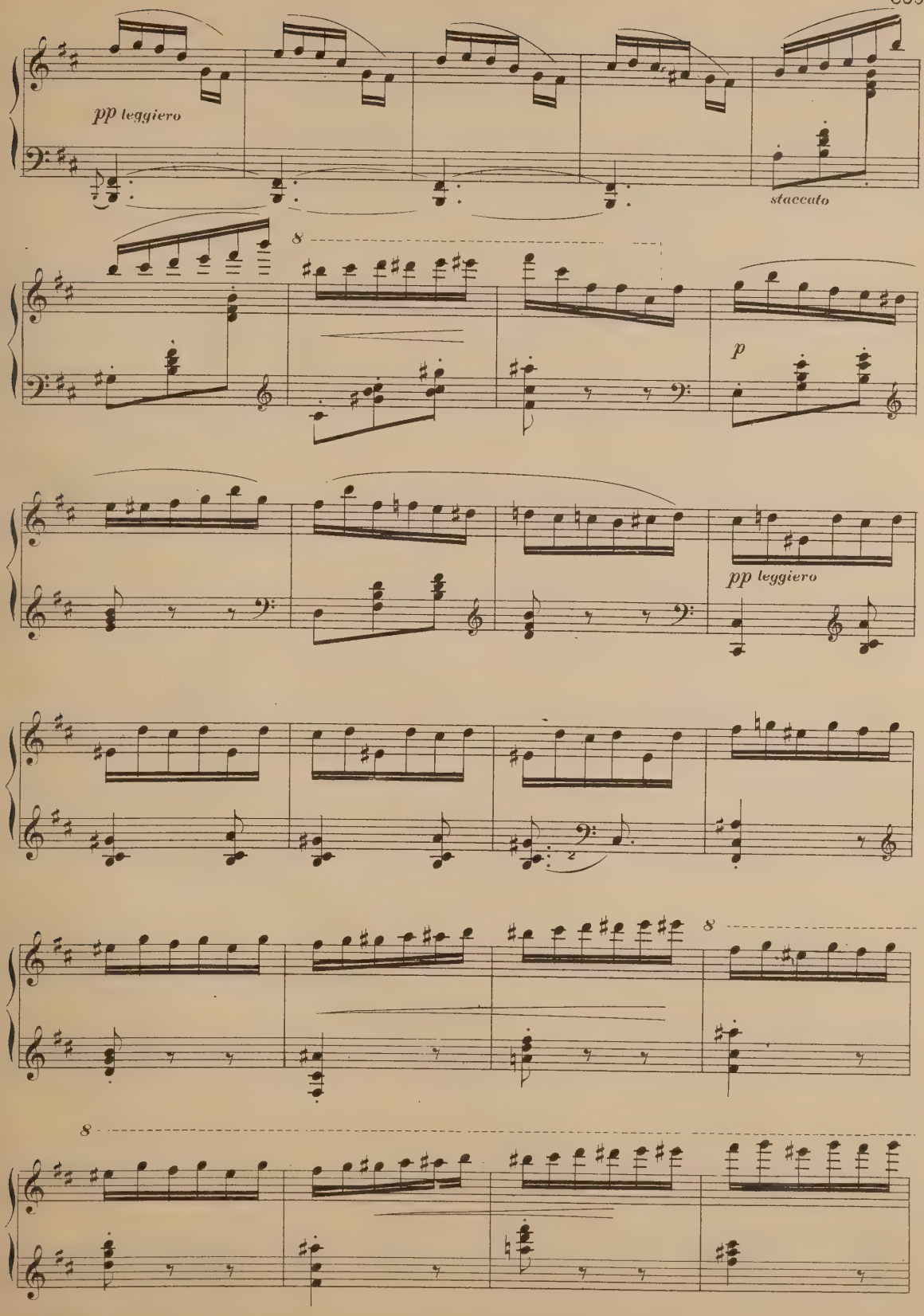

staccato
simili
f
sempre cresc.
f
ff
pp leggierissimo.
staccato
ten.
ten.
poco a poco
cresc.
ten.
cresc.

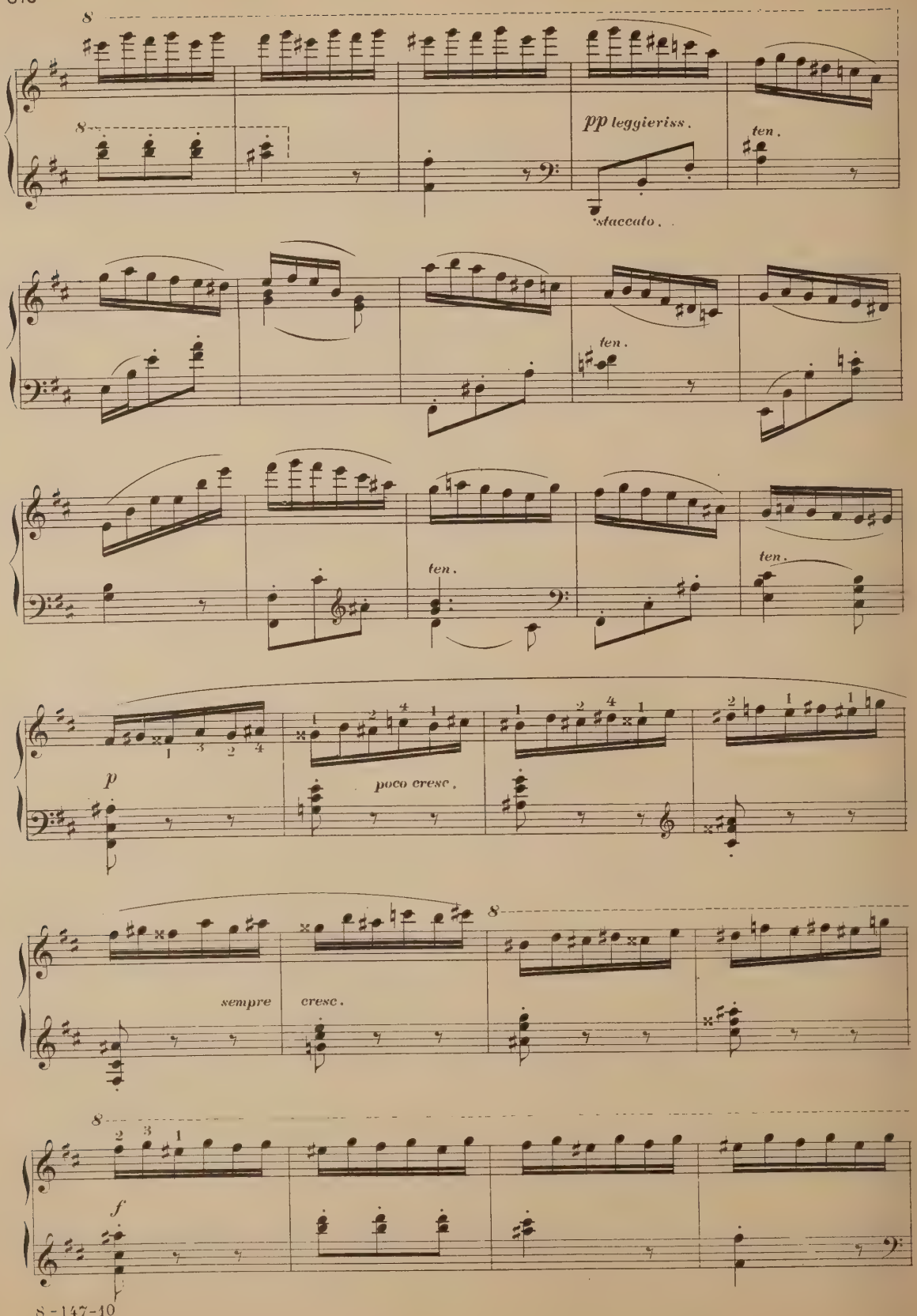

8
f
p dim.
8
pp
8
cresc.
sempre
cresc.
leggieriss.
f
dim.
pp
R.H.
L.H.

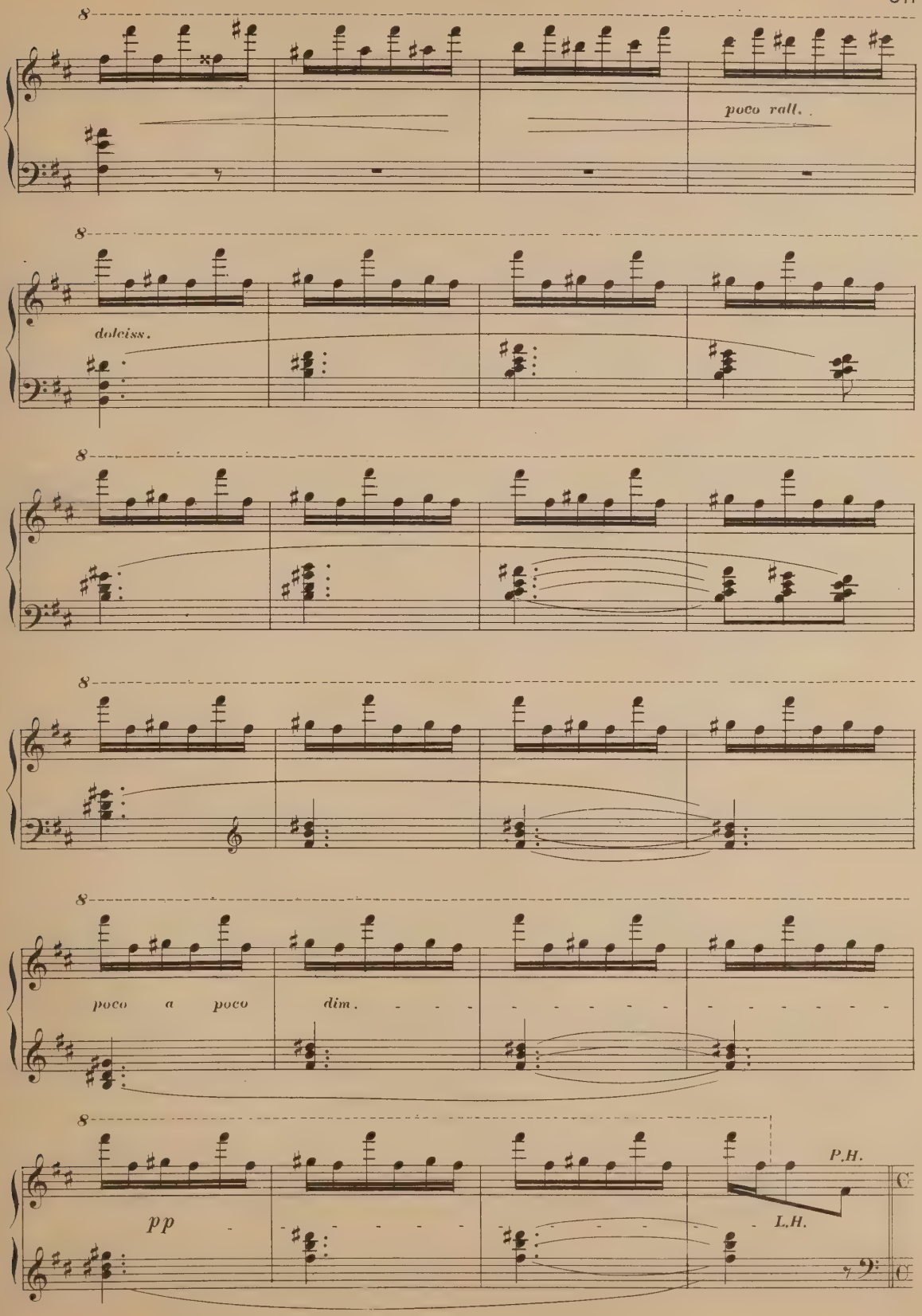

ppp con 2 Ped.
il basso non legato e molto leggiero.
poco a
poco cresc.
p
quasi trillo
cresc.
senza 2 Ped.
martellato
f

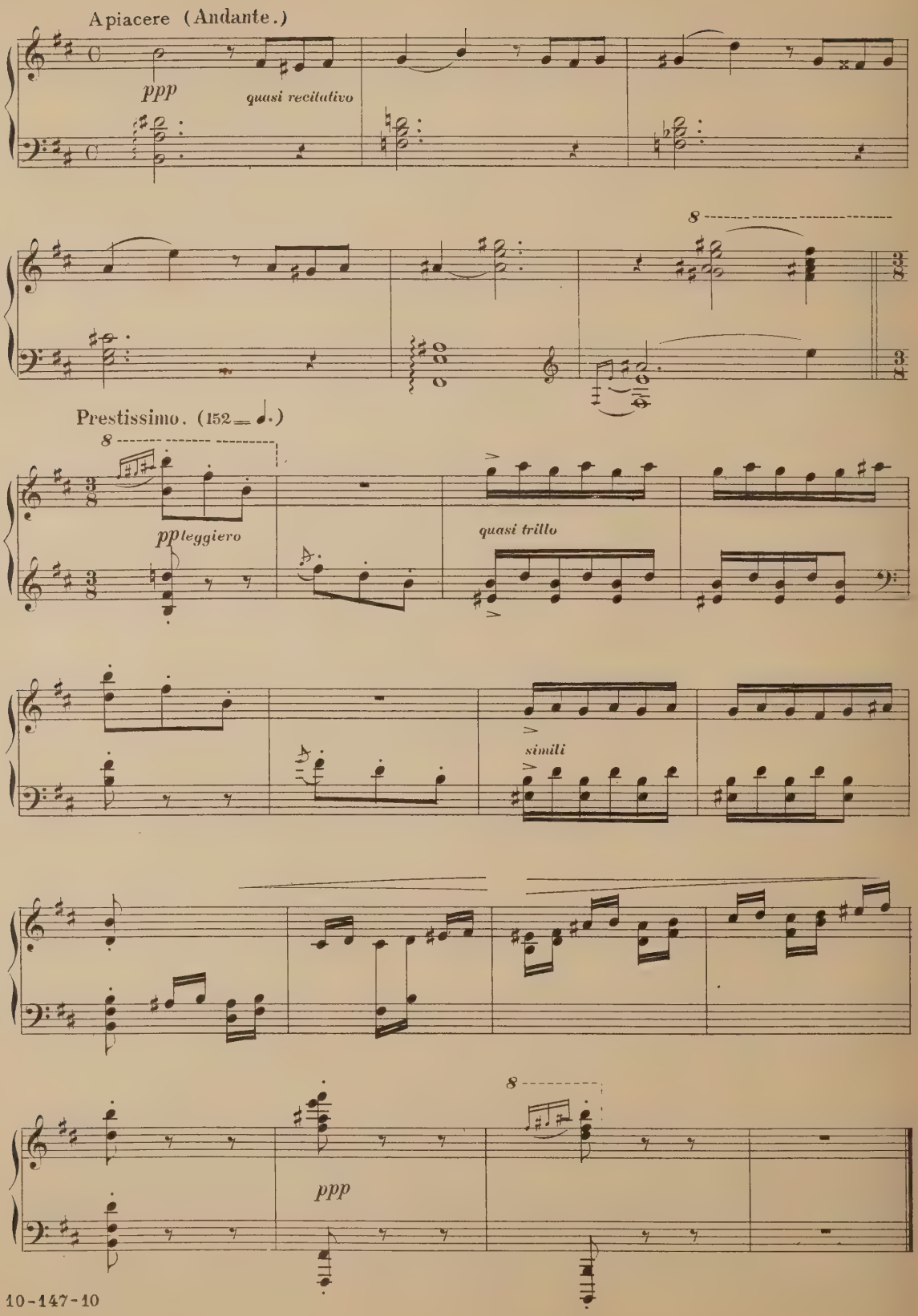

a tempo.
poco rall.
ff e marcatiss.
8
staccatiss
ff
leggiero
2
2
8
2
2
8
f
ff
martellato


pp dolce
leggiero e non legato
sempre
poco a poco
a tempo
rall.
dolciss molto
rall.
legg.
p
f p
8
f
f


pp leggiero
staccato
8
p
pp leggiero
8
8


8
8
pp leggieriss.
ten.
staccato.
ten.
ten.
ten.
p
poco cresc.
sempre
cresc.
8
8
f


8
poco rall.
8
dolciss.
8
8
poco a poco
dim.
8
pp
P.H.
L.H.


Apiacere (Andante.)
ppp
quasi recitativo
8
Prestissimo. (152 = ♩.)
8
ppleggiero
quasi trillo
simili
8
ppp

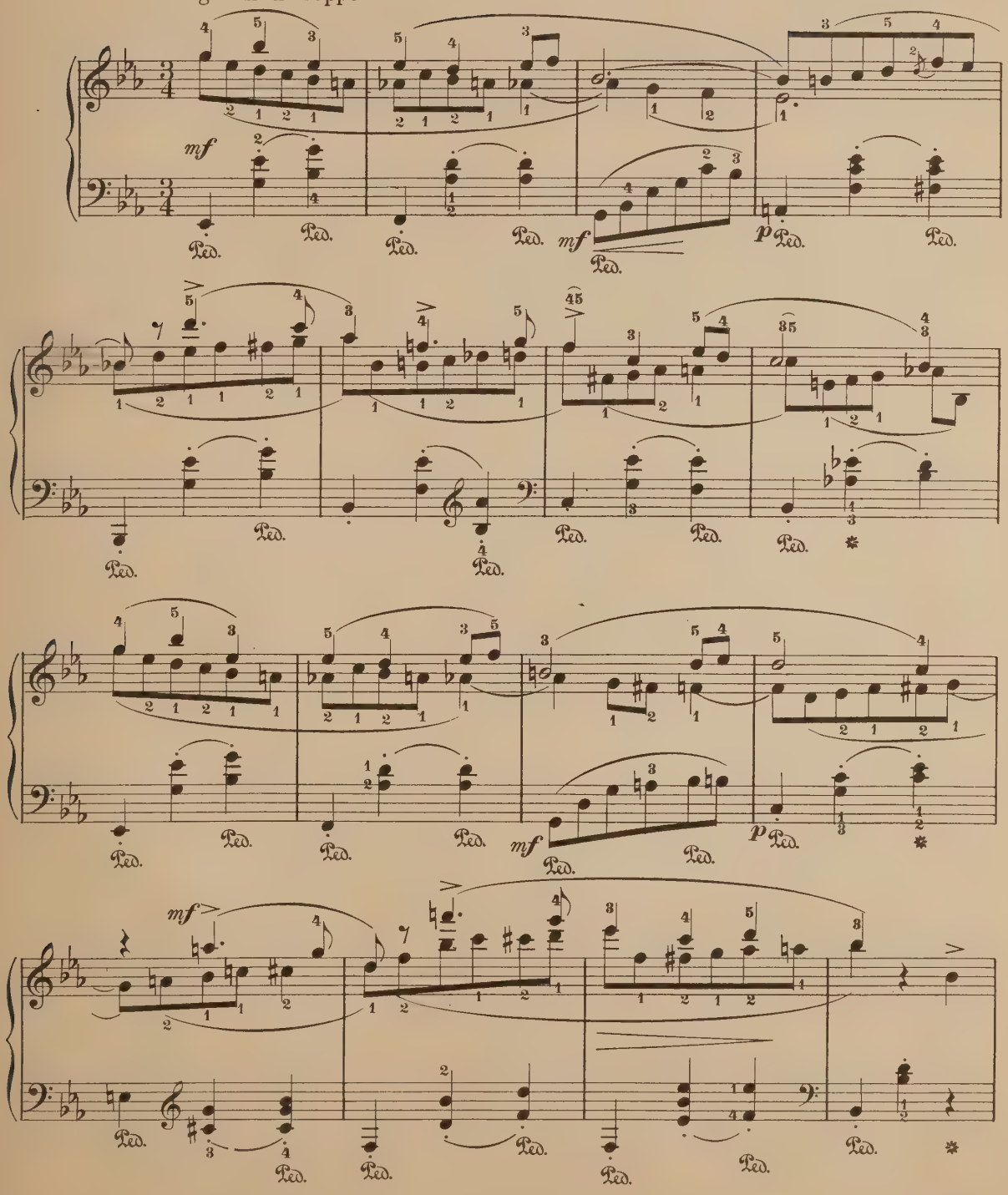
VALSE

E-FLAT MAJOR

Edited by
August Fraemcke

ANTON ARENSKY
Op. 36, No 7.

Allegro non troppo



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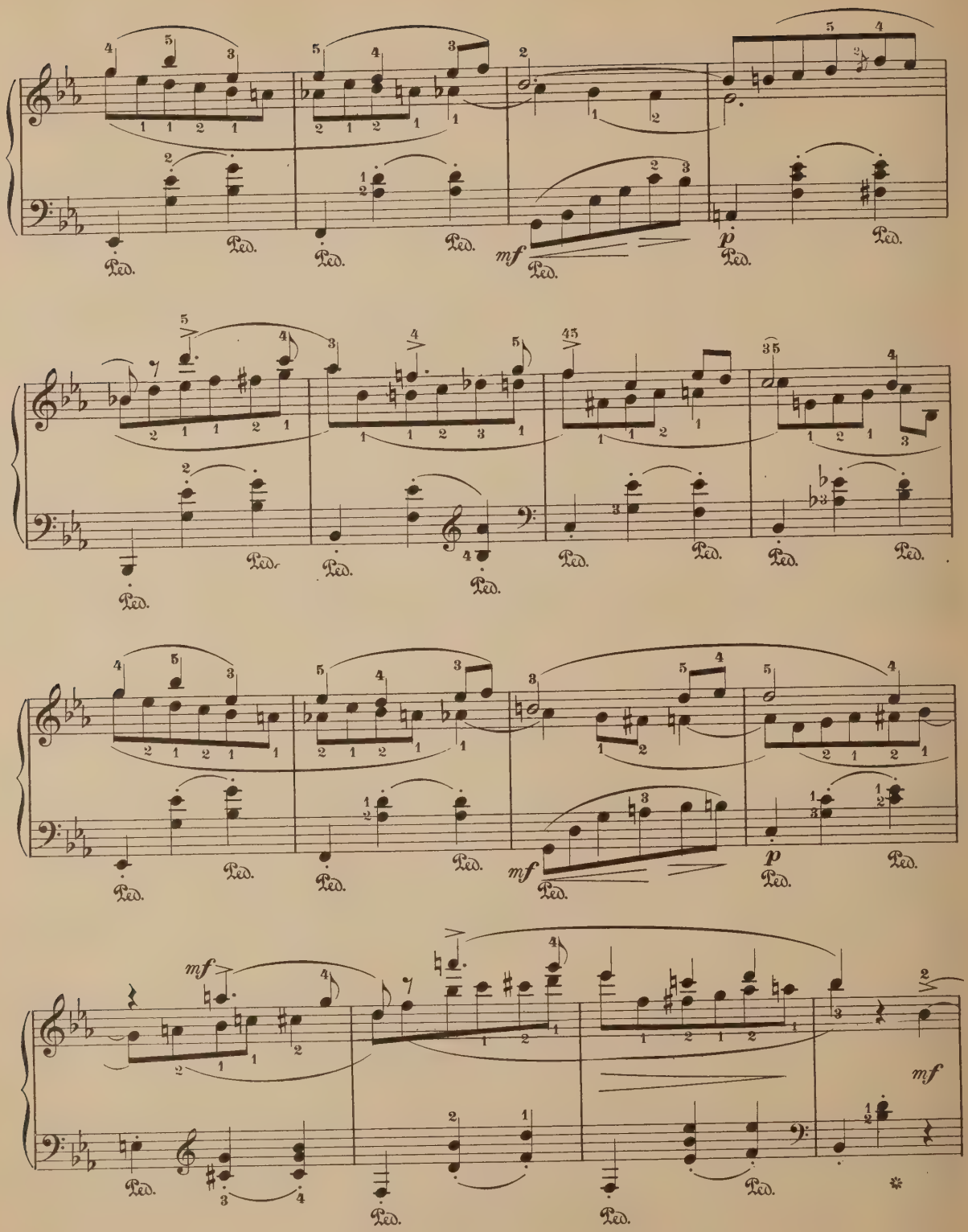
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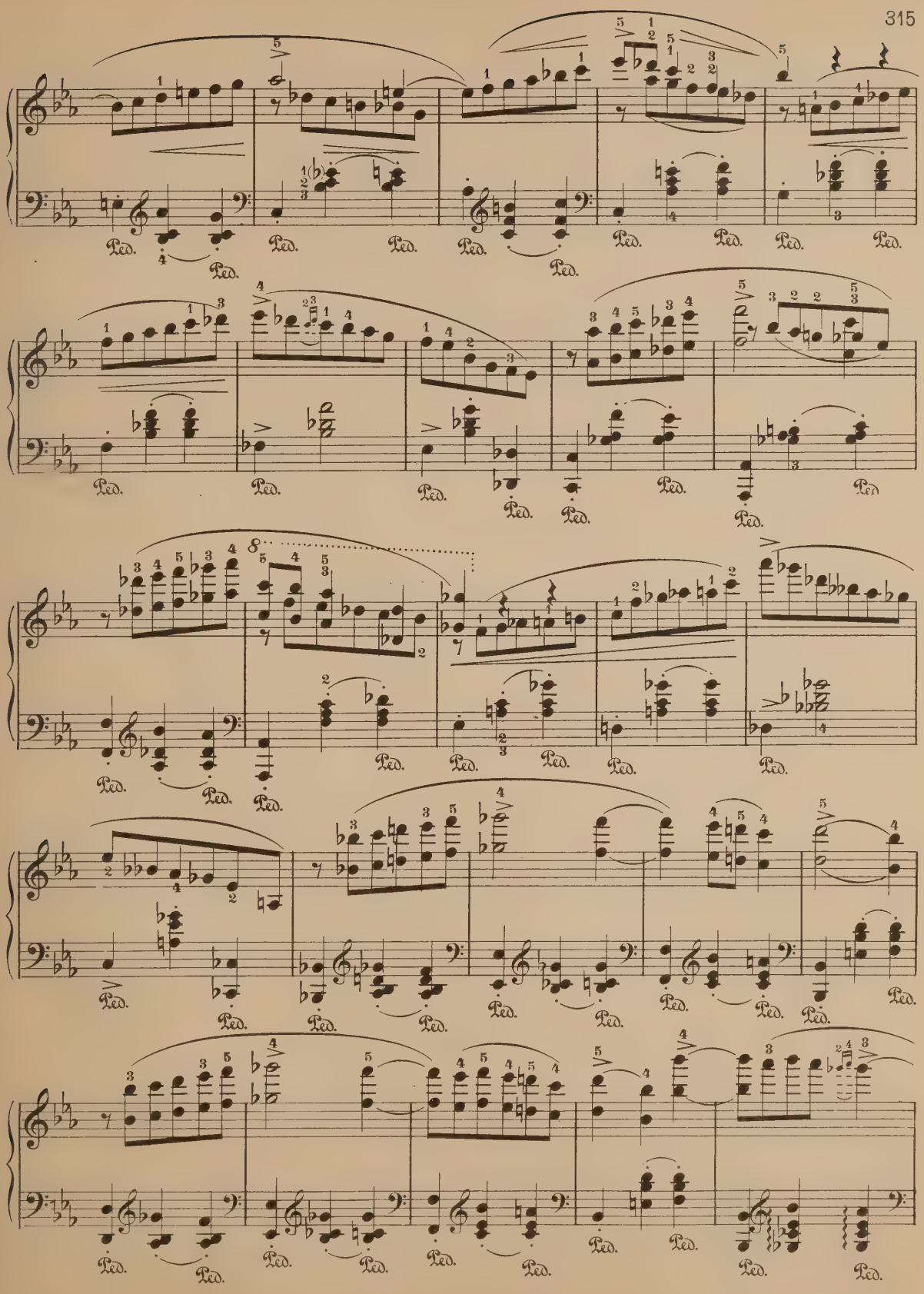
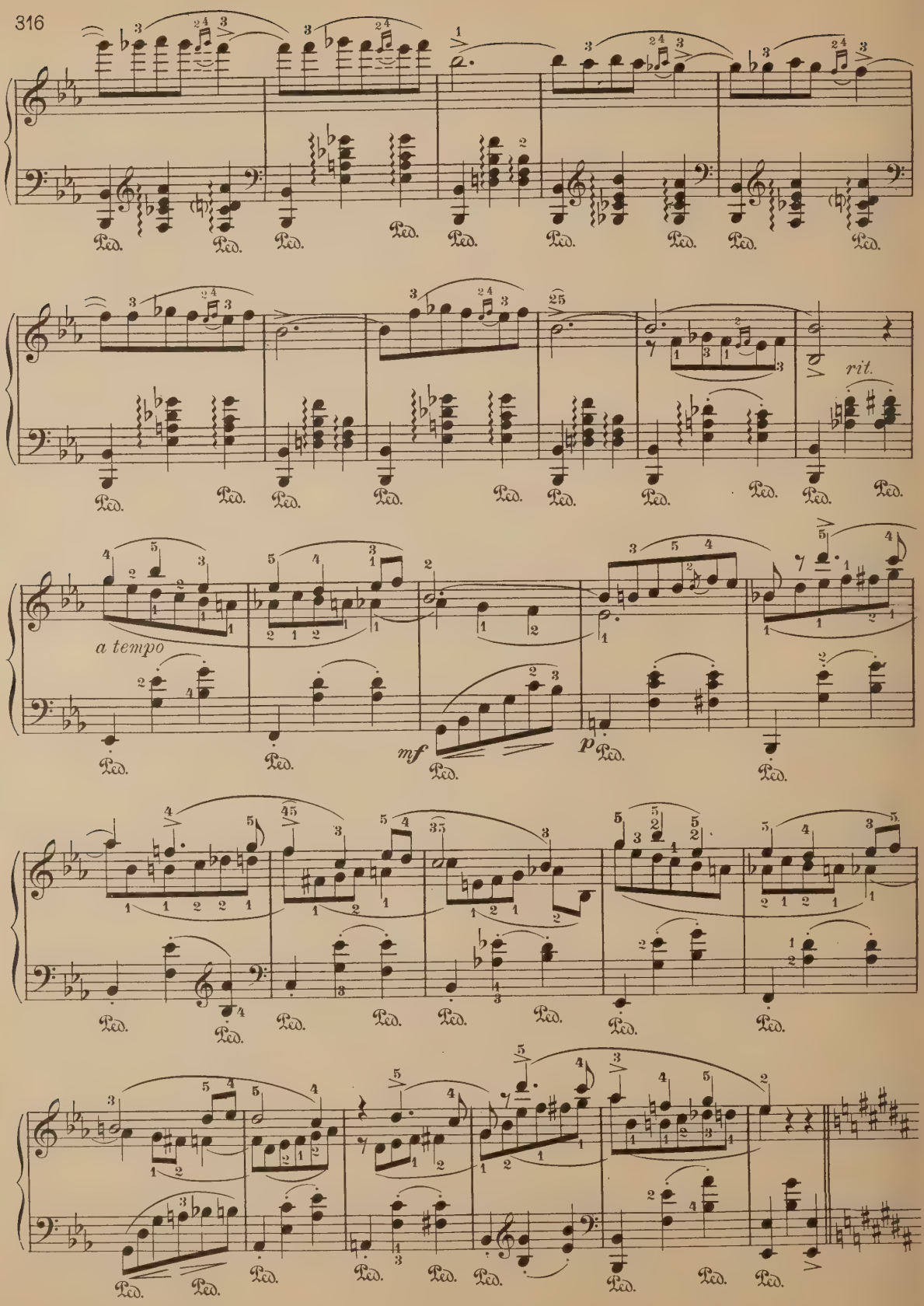
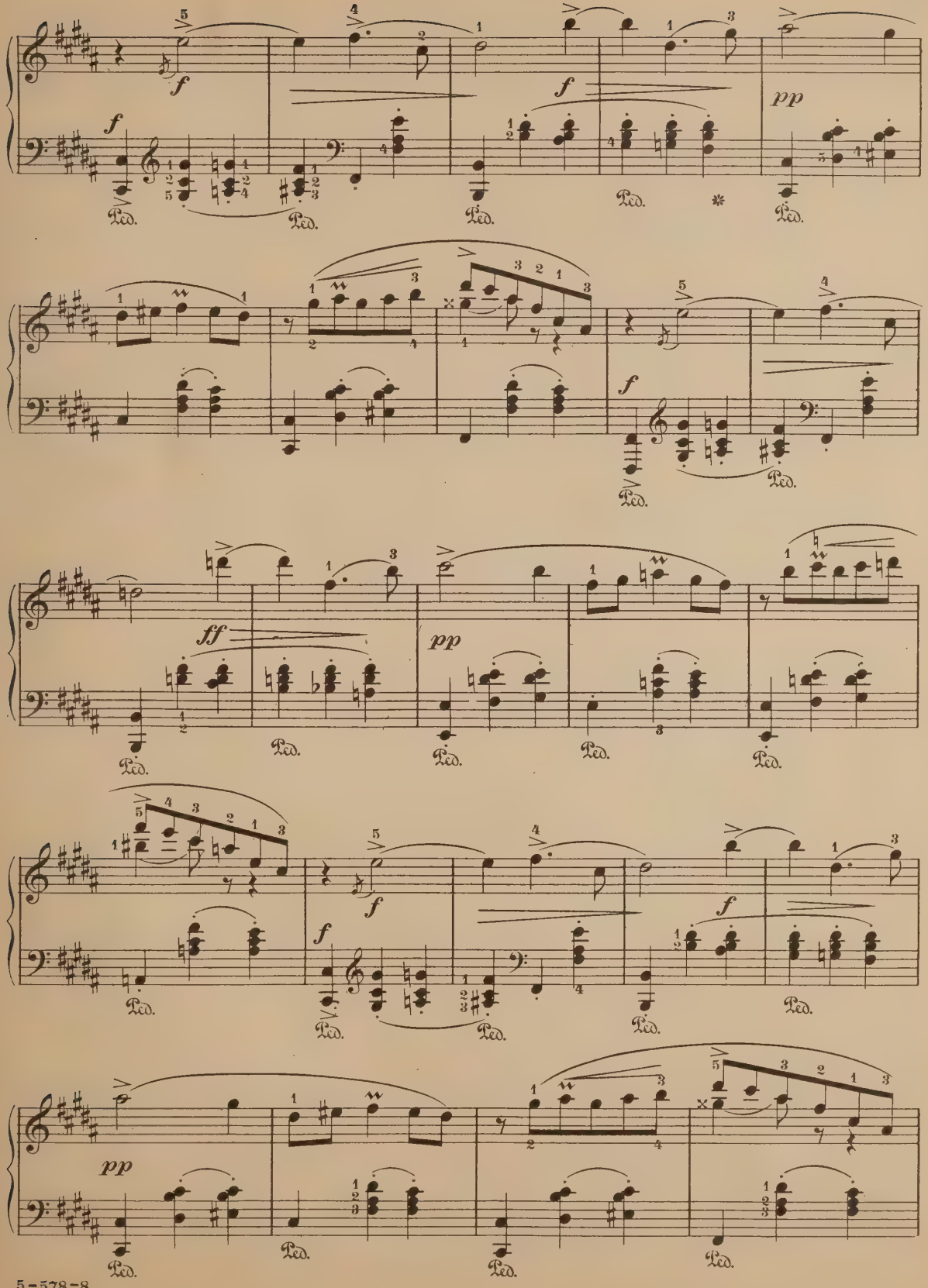
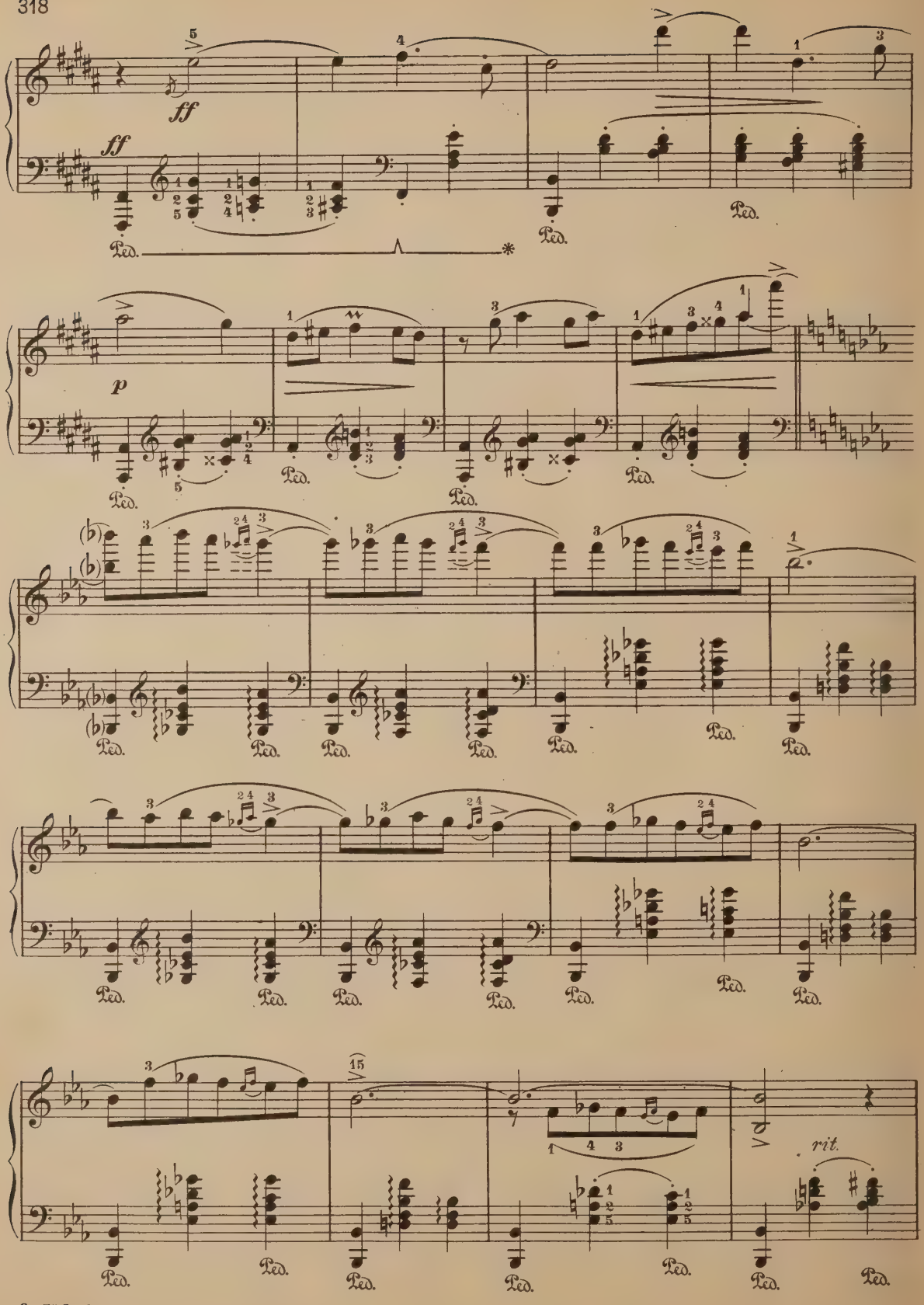
mf
p
mf
p
mf
mf




a tempo
rit.
mf
p
Ped.


f
pp
ff
Ped.


ff
ff
p
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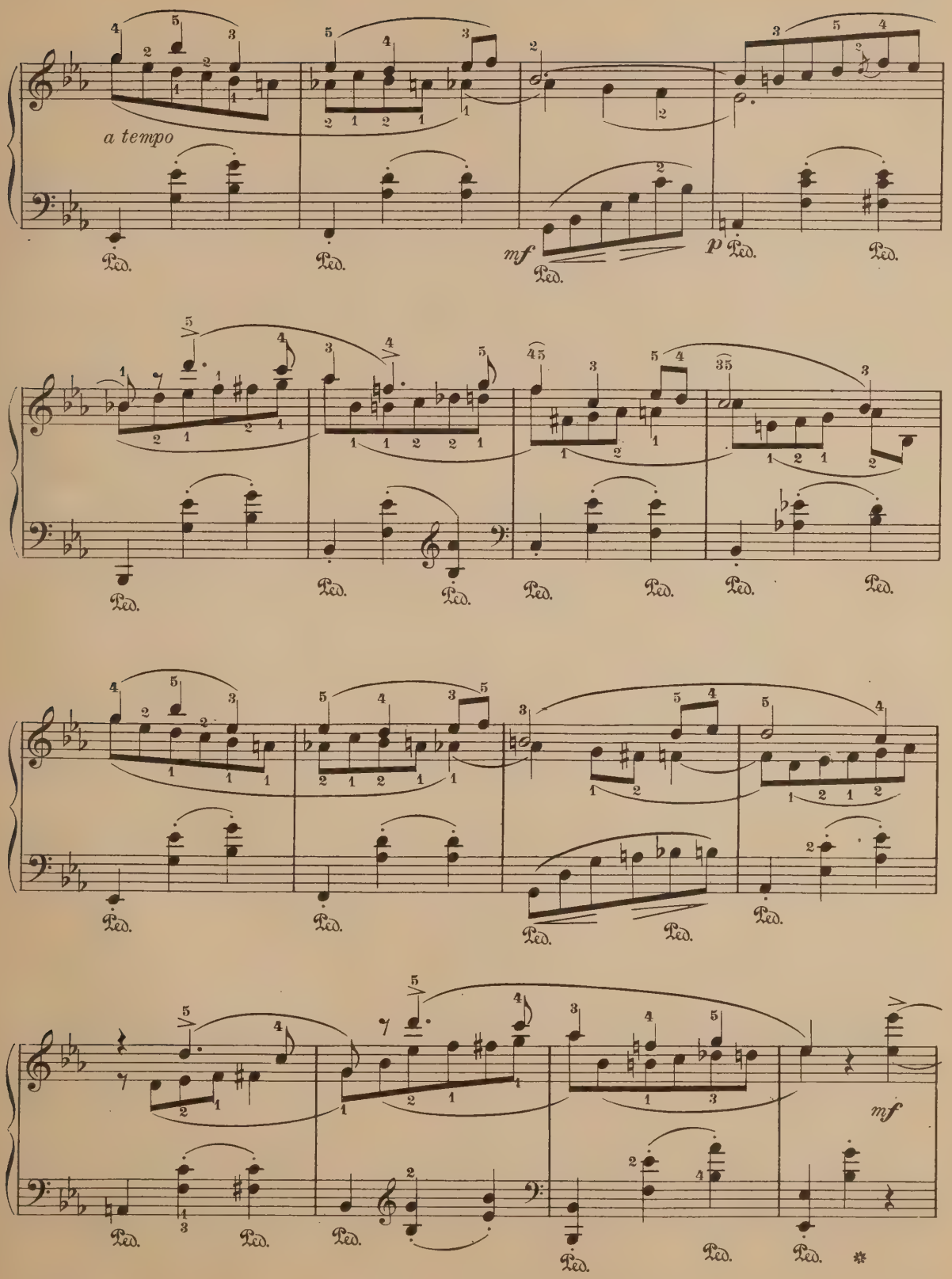
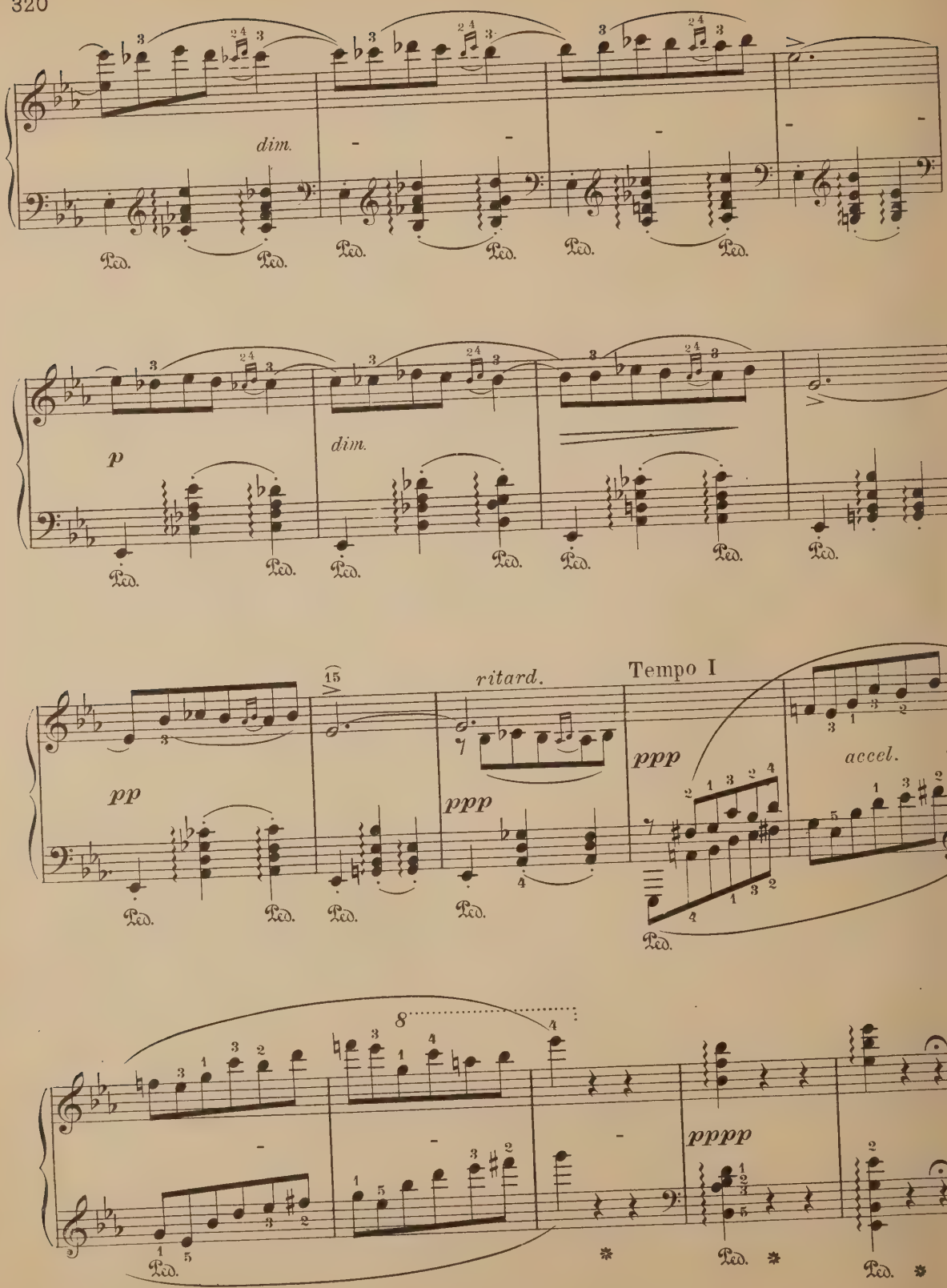
Ped.


a tempo
mf
p
Ped.
*


dim.
Ped.
p
dim.
ritard.
Tempo I
pp
ppp
accel.
pppp

ÉTUDE

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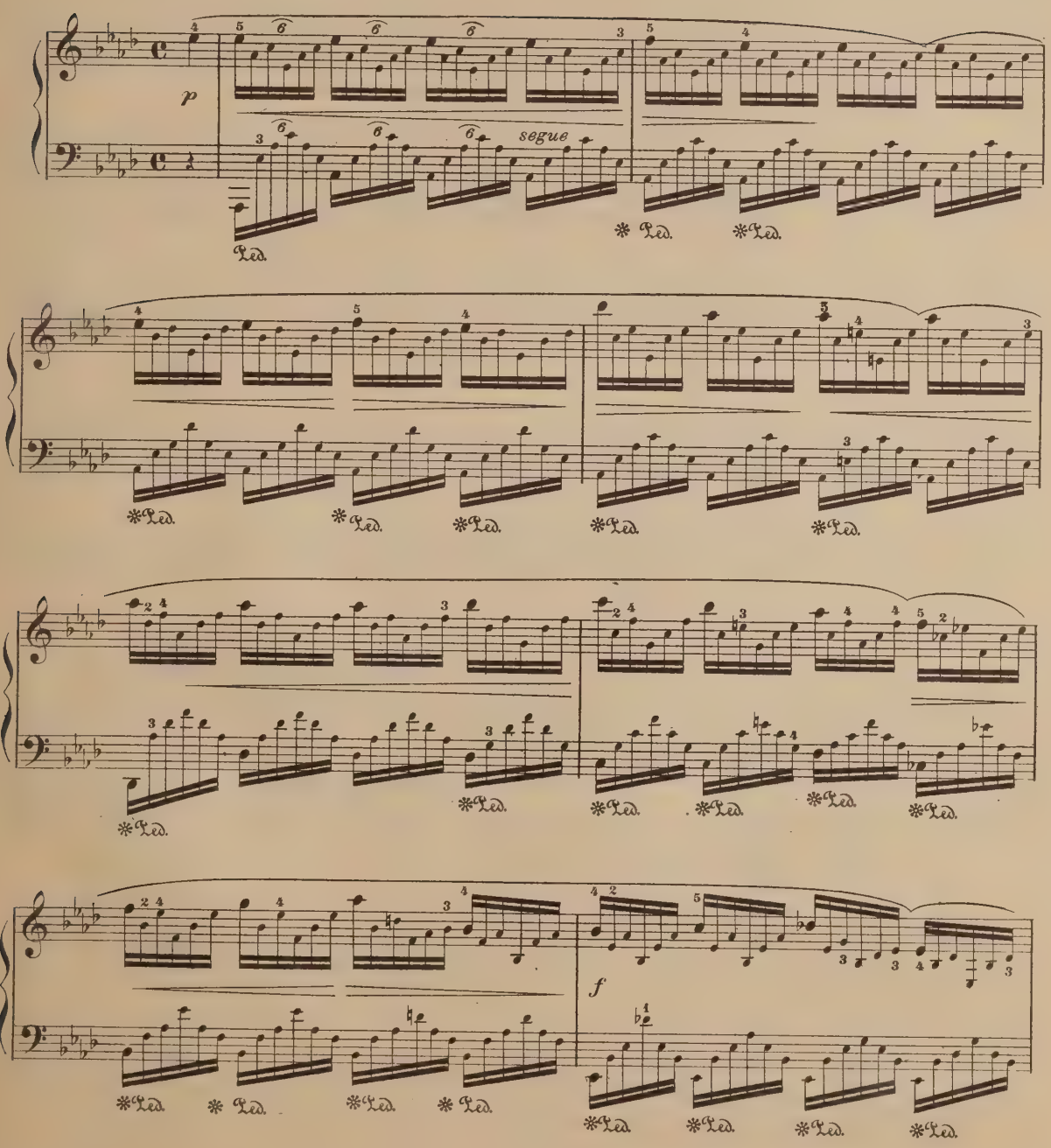
Edited by Ignace J. Paderewski

CHOPIN
Op. 25, No 1

Allegro sostenuto (♩.=104)



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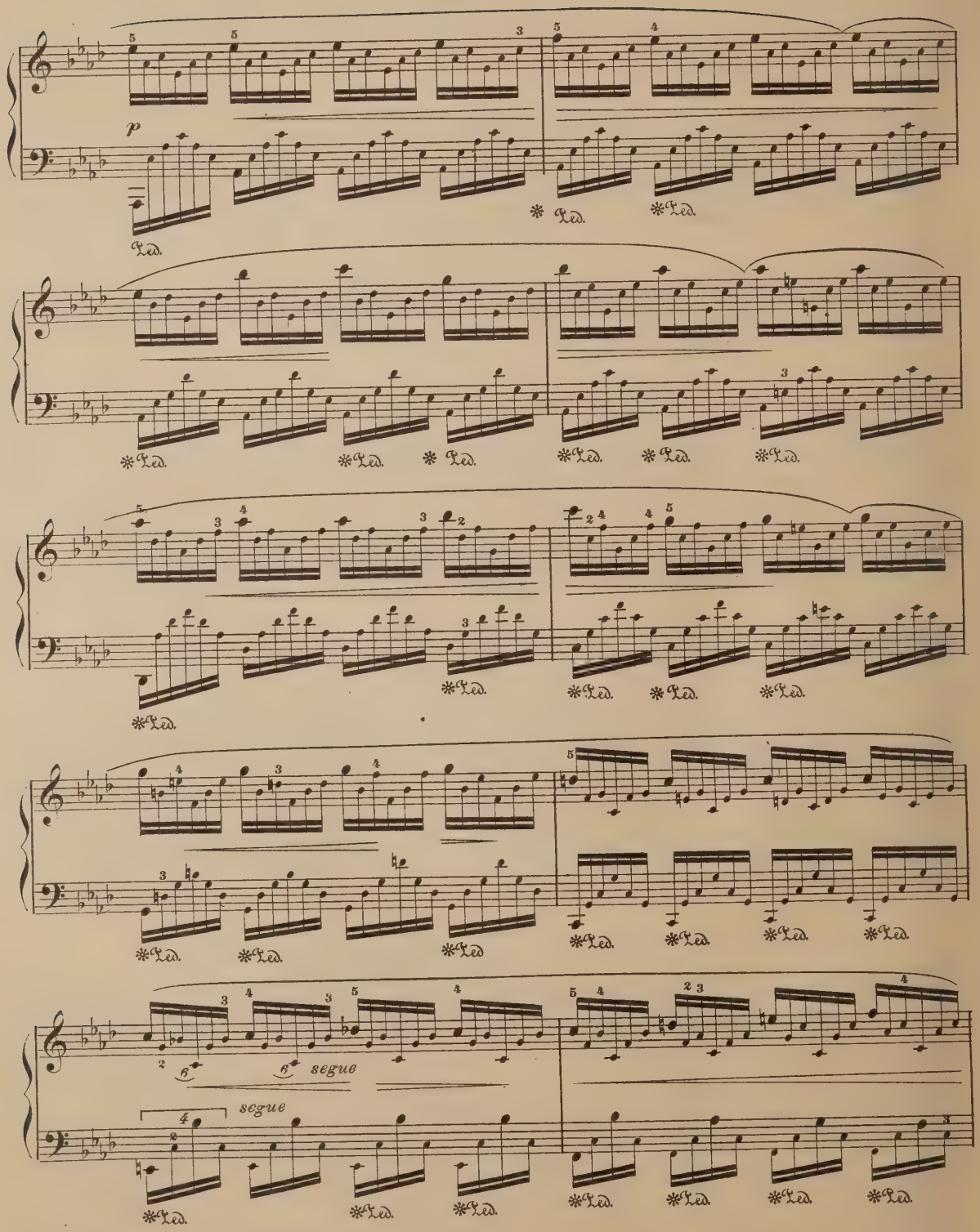
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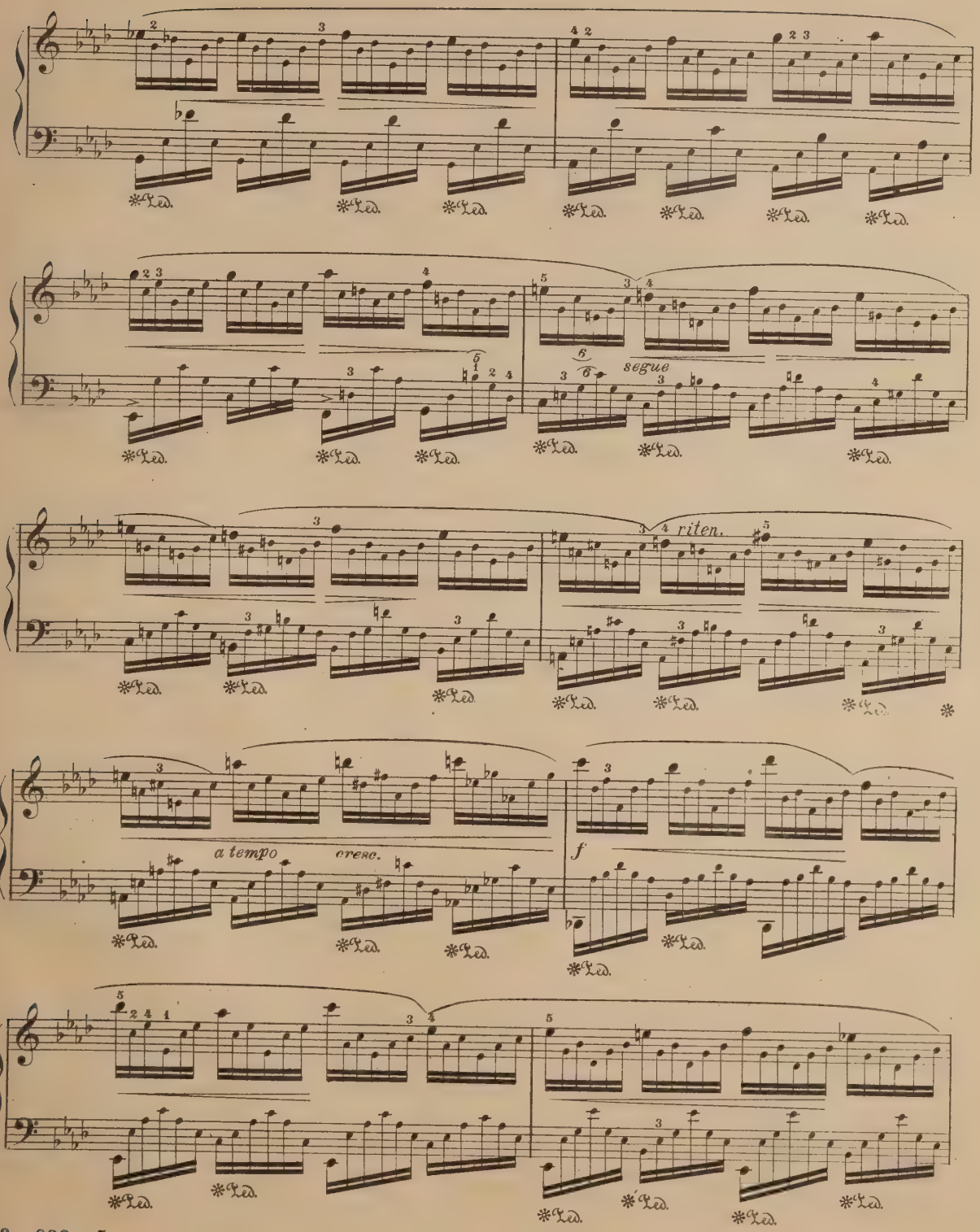
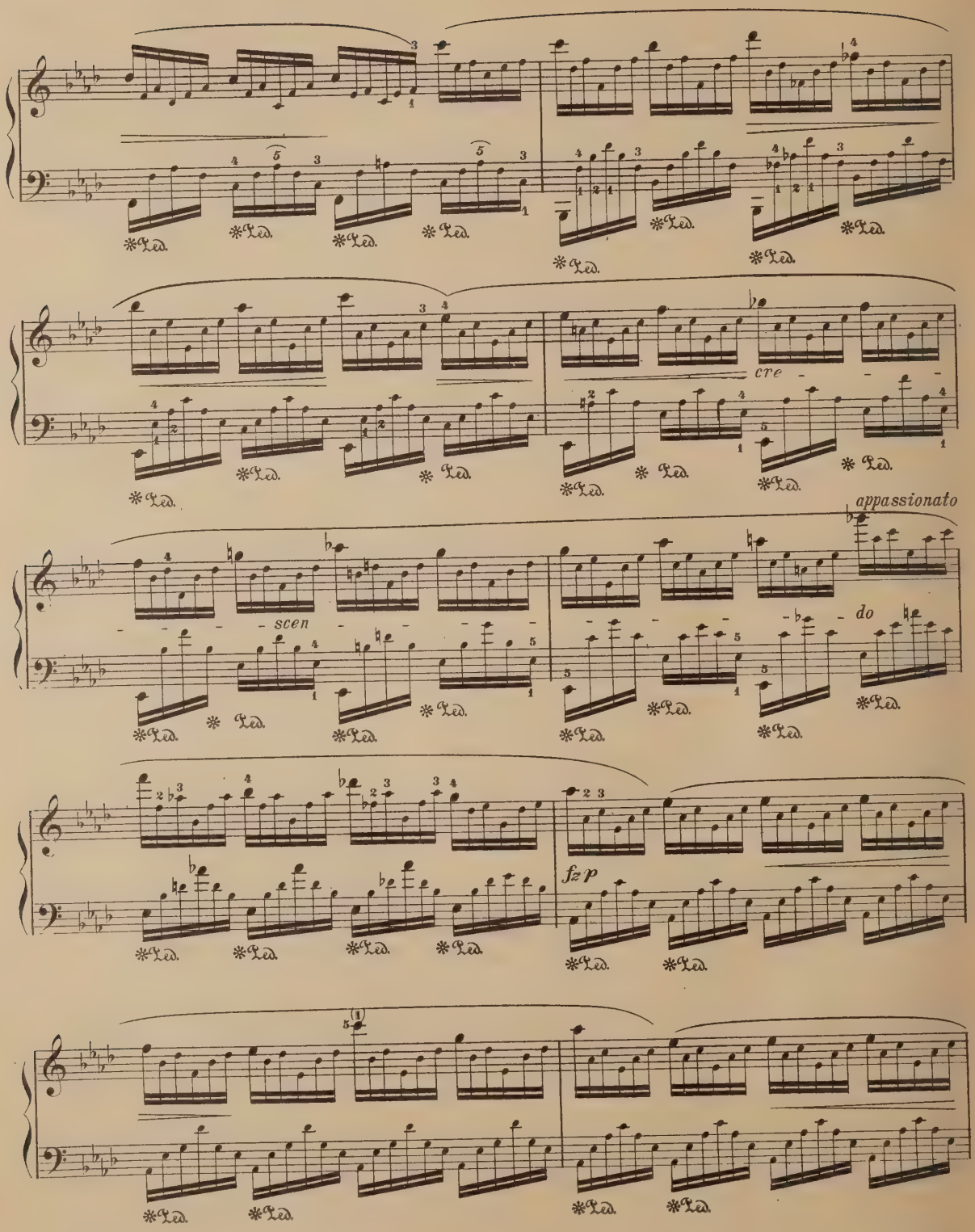
segue


segue
riten.
a tempo
cresc.
f


cre
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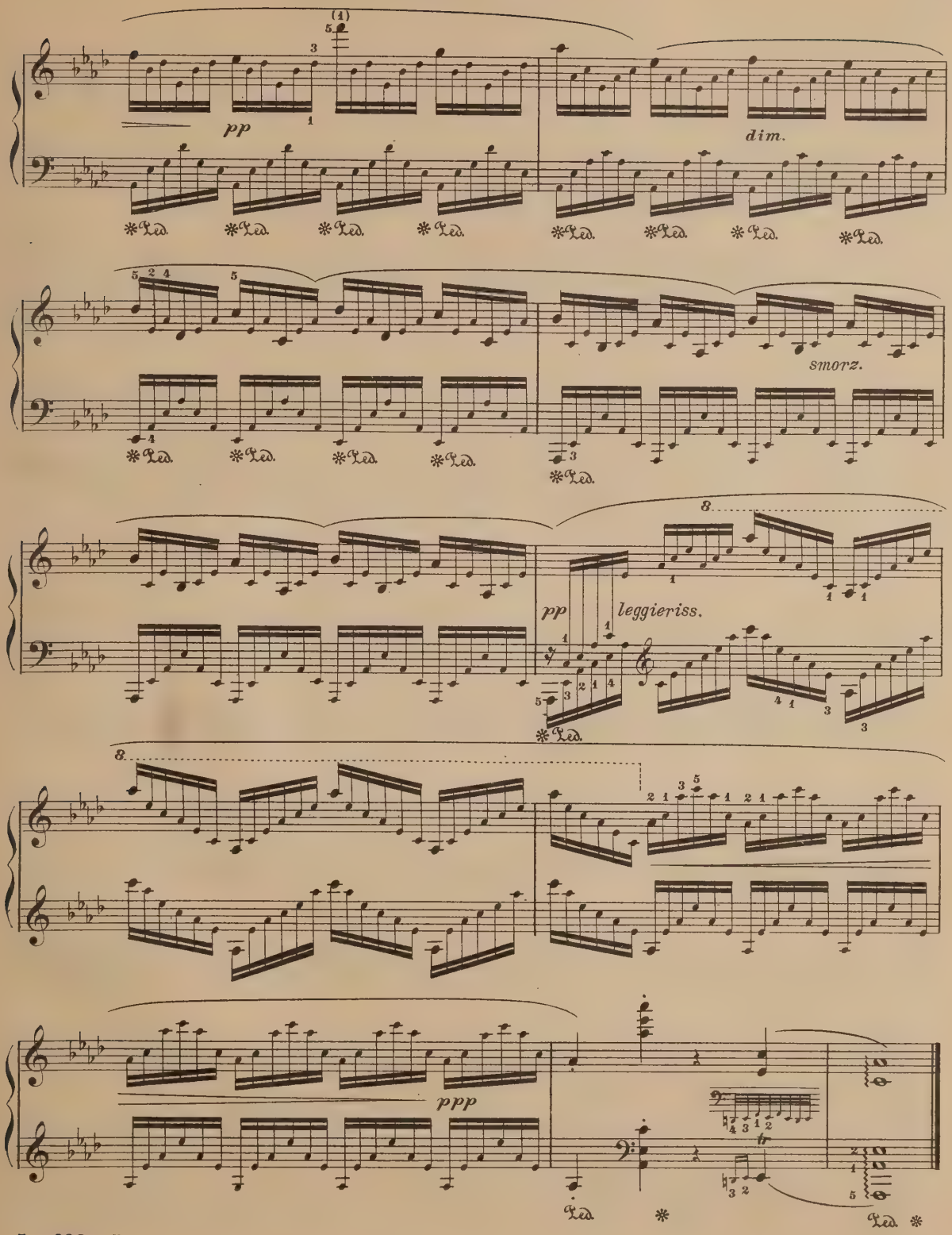
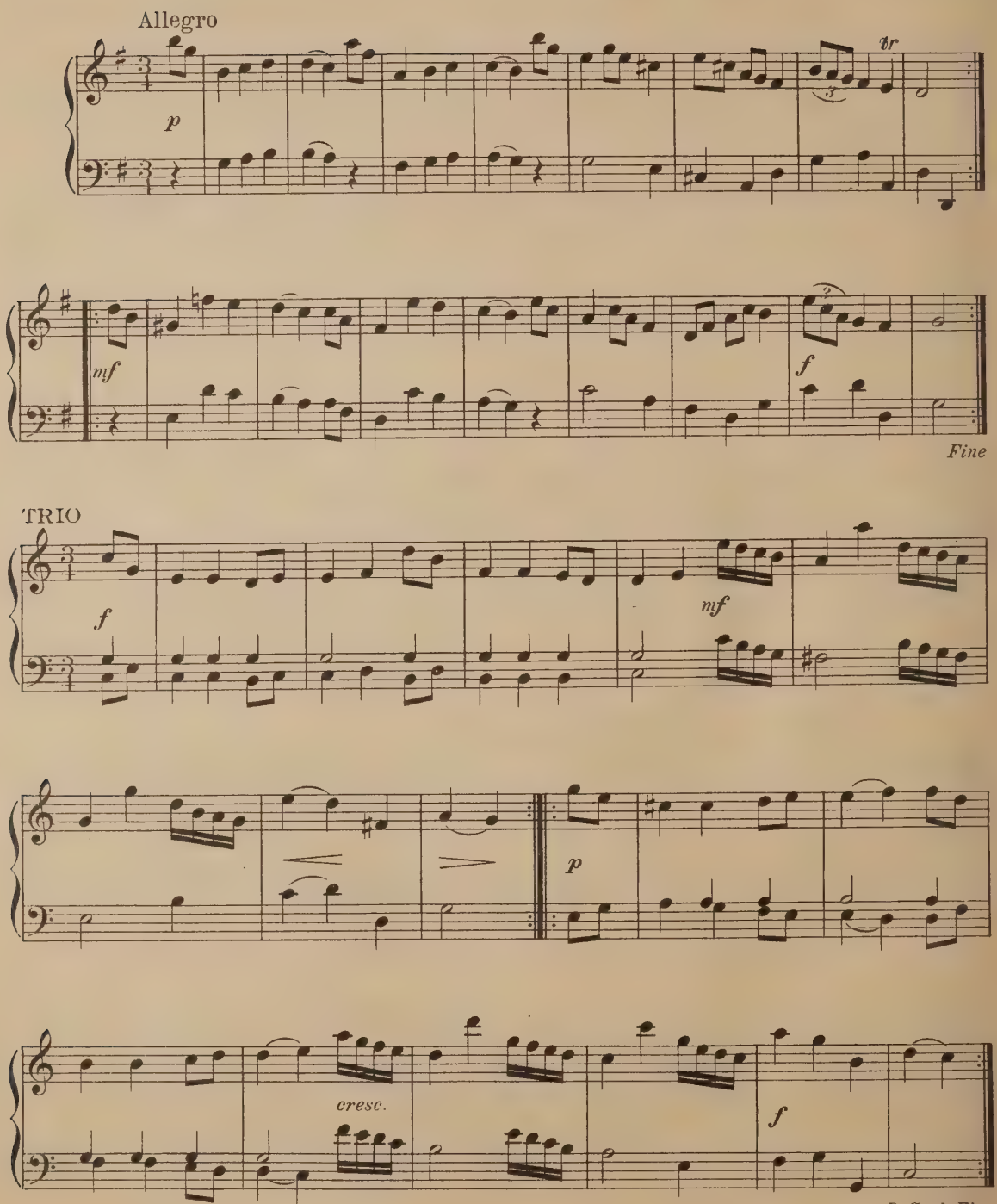
fz p


pp
dim.
smorz.
pp
leggieriss.
ppp

MENUET AND TRIO

(Composed at 5 years of age)

W. A. MOZART

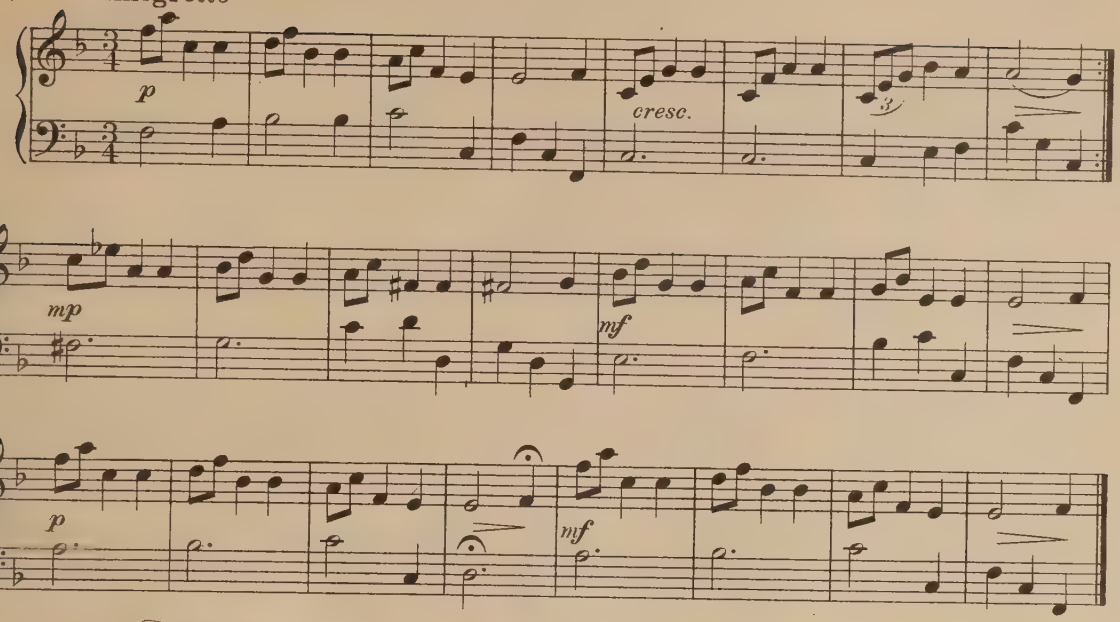


MINUETS

(Composed by Mozart when 6 years old)

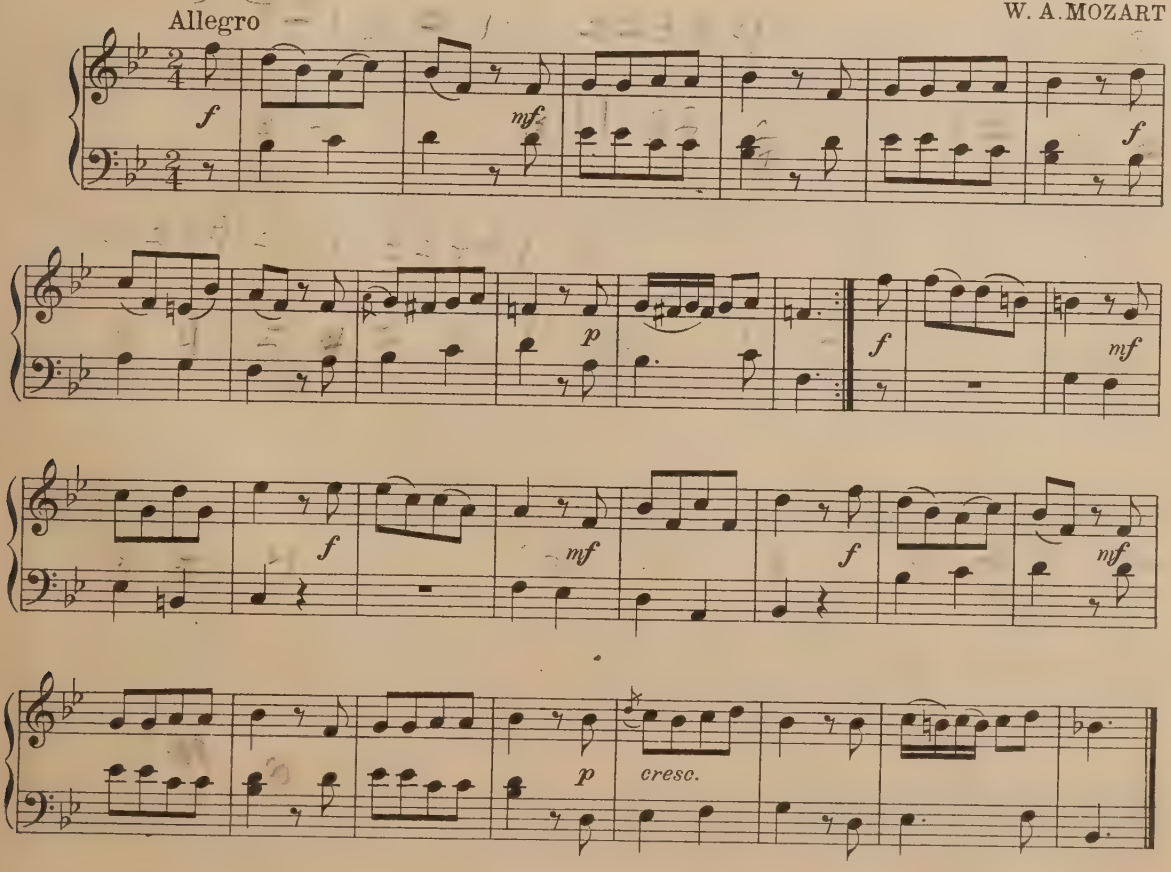
Allegretto

W. A. MOZART



Allegro

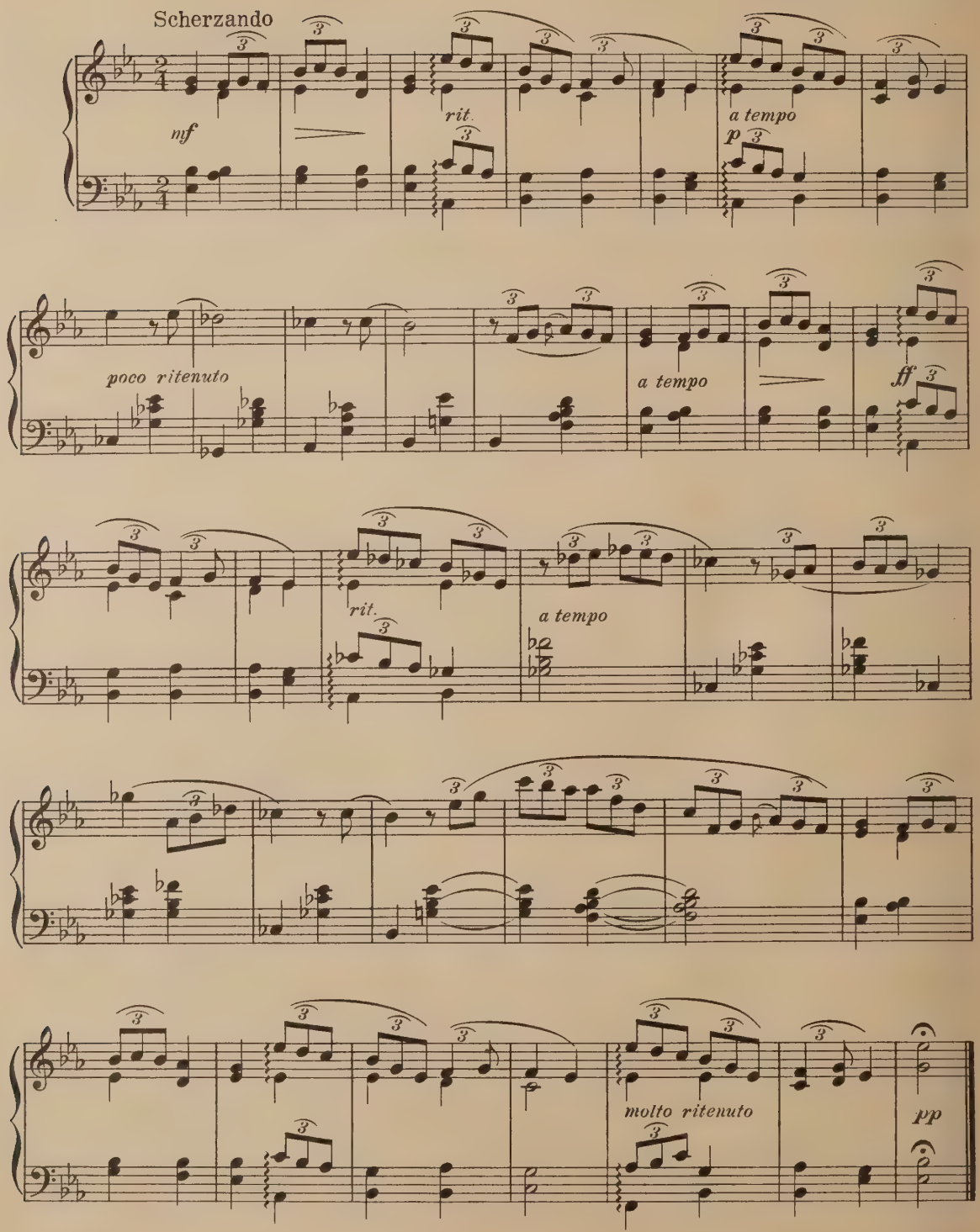
W. A. MOZART



IMPROMPTU

(Written at the age of 7 years)

JEANNE BLANCARD



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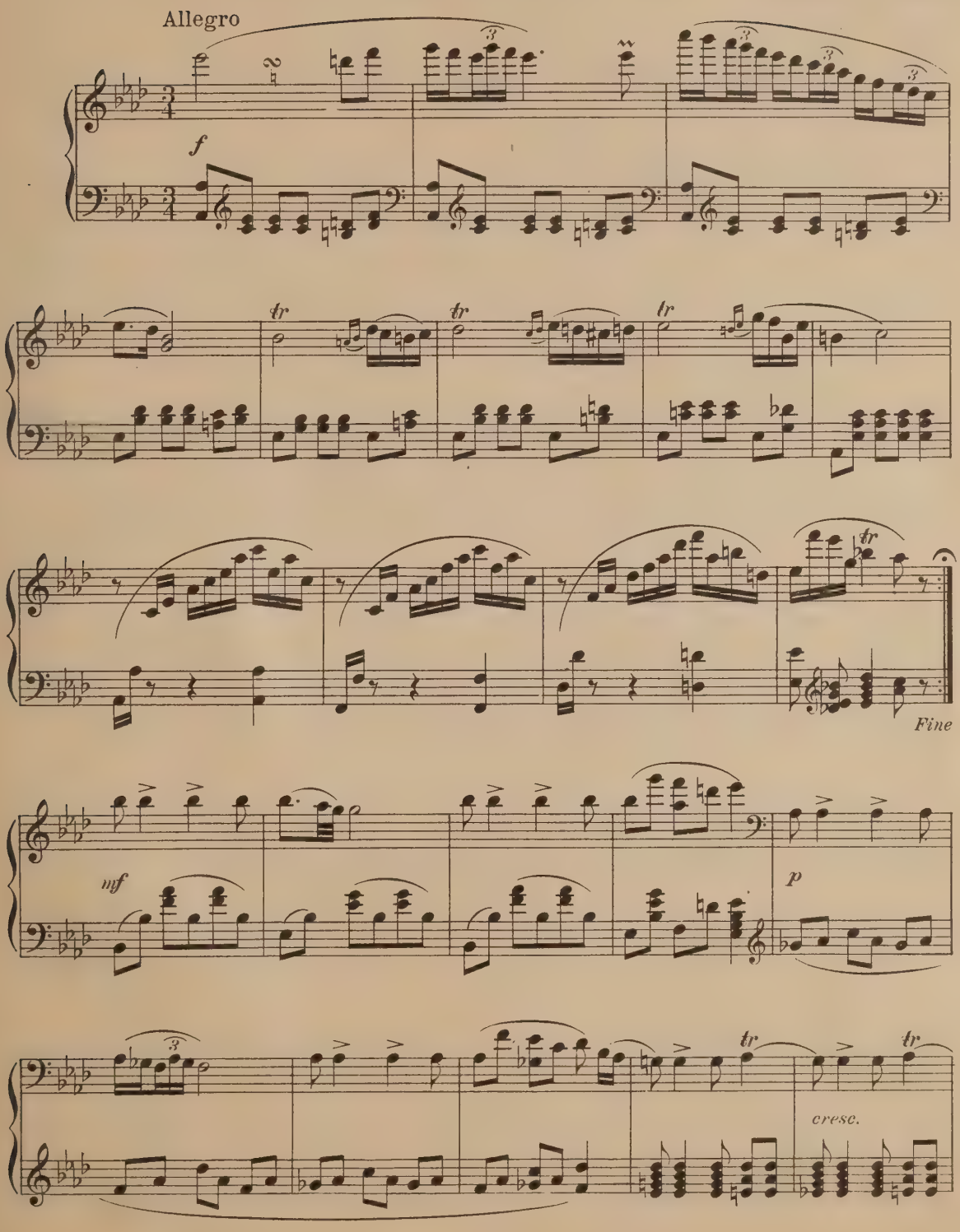
POLONAISE

A-FLAT MAJOR

(Composed at the age of 9 years)

FREDERIC CHOPIN



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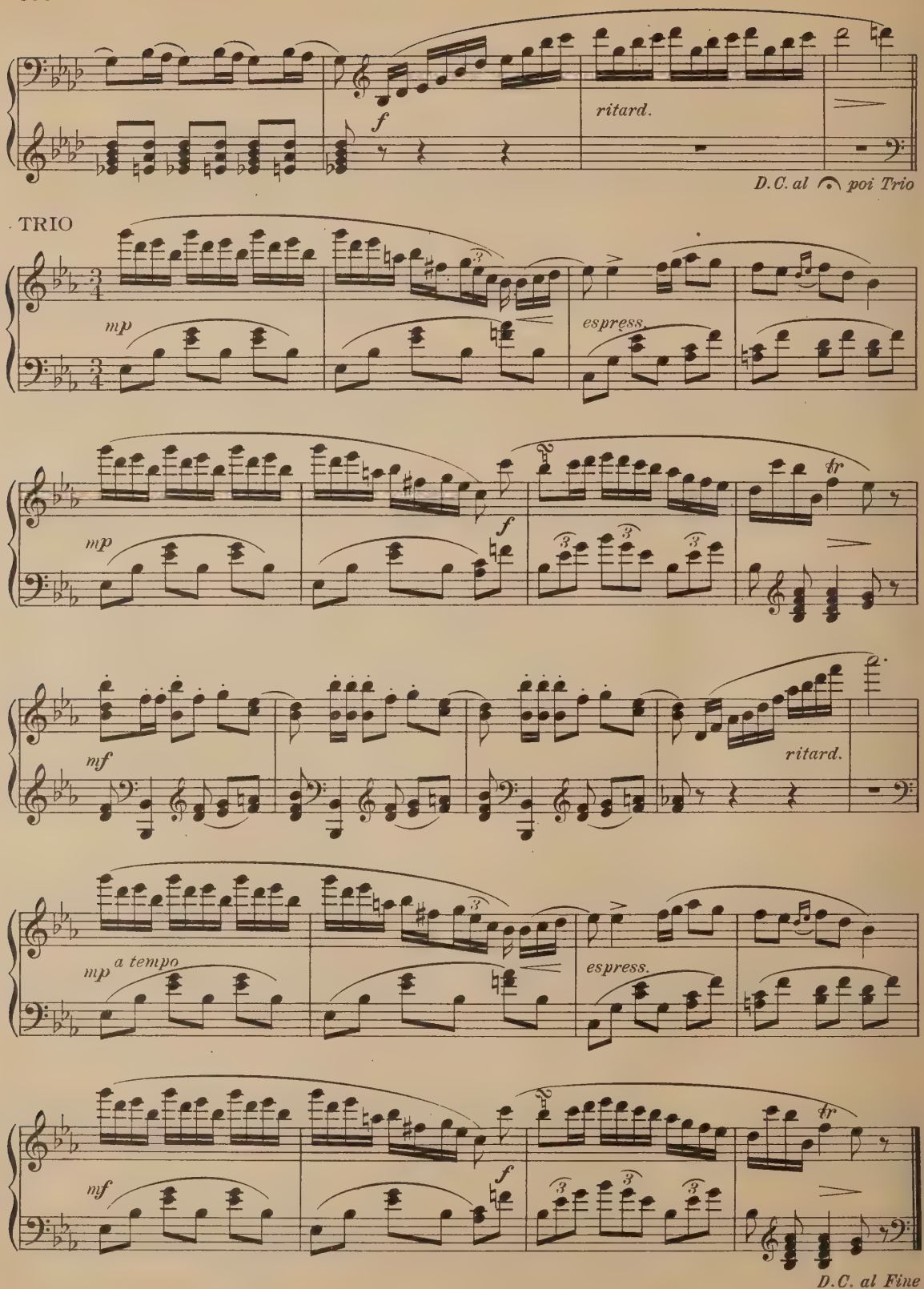
f
ritard.
D.C. al poi Trio
TRIO
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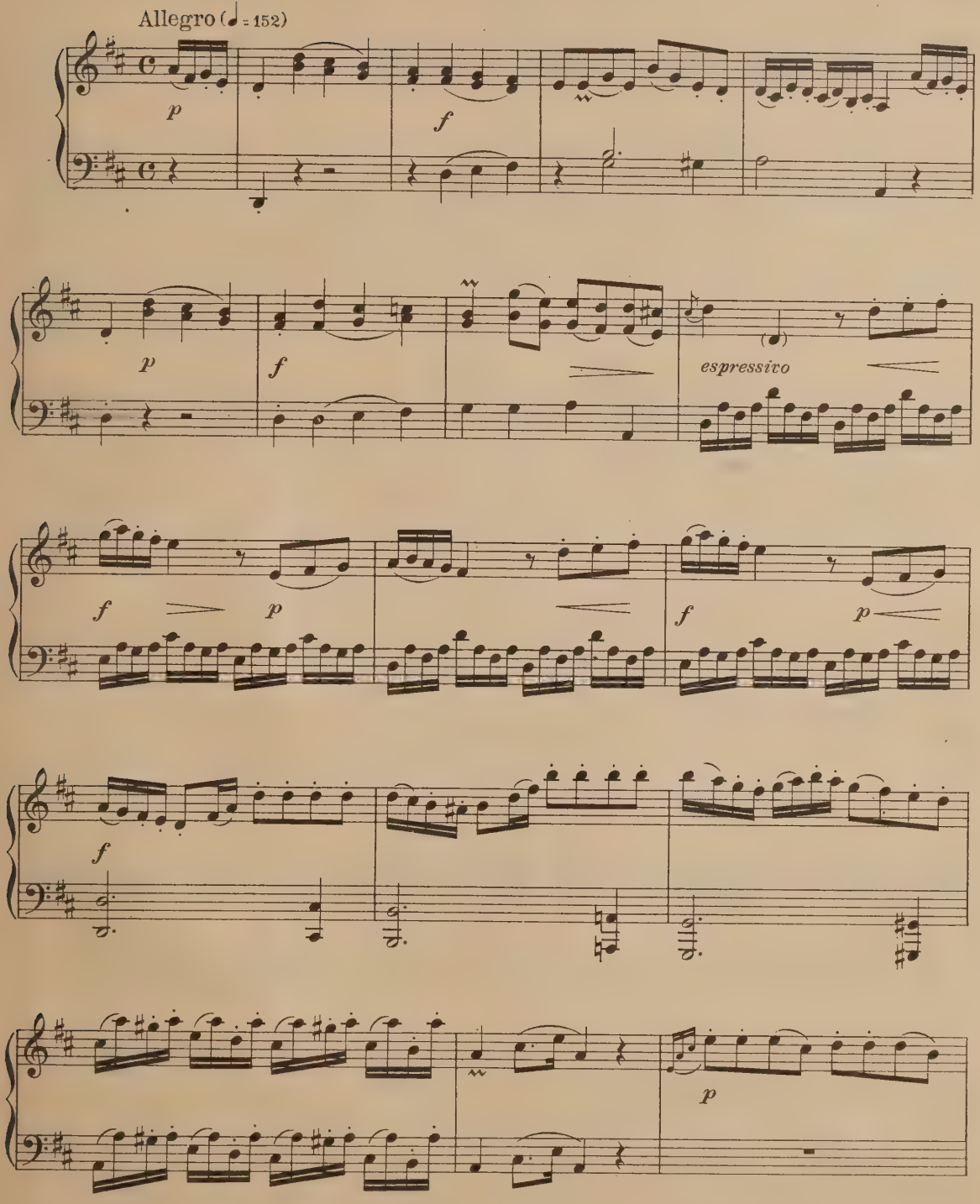
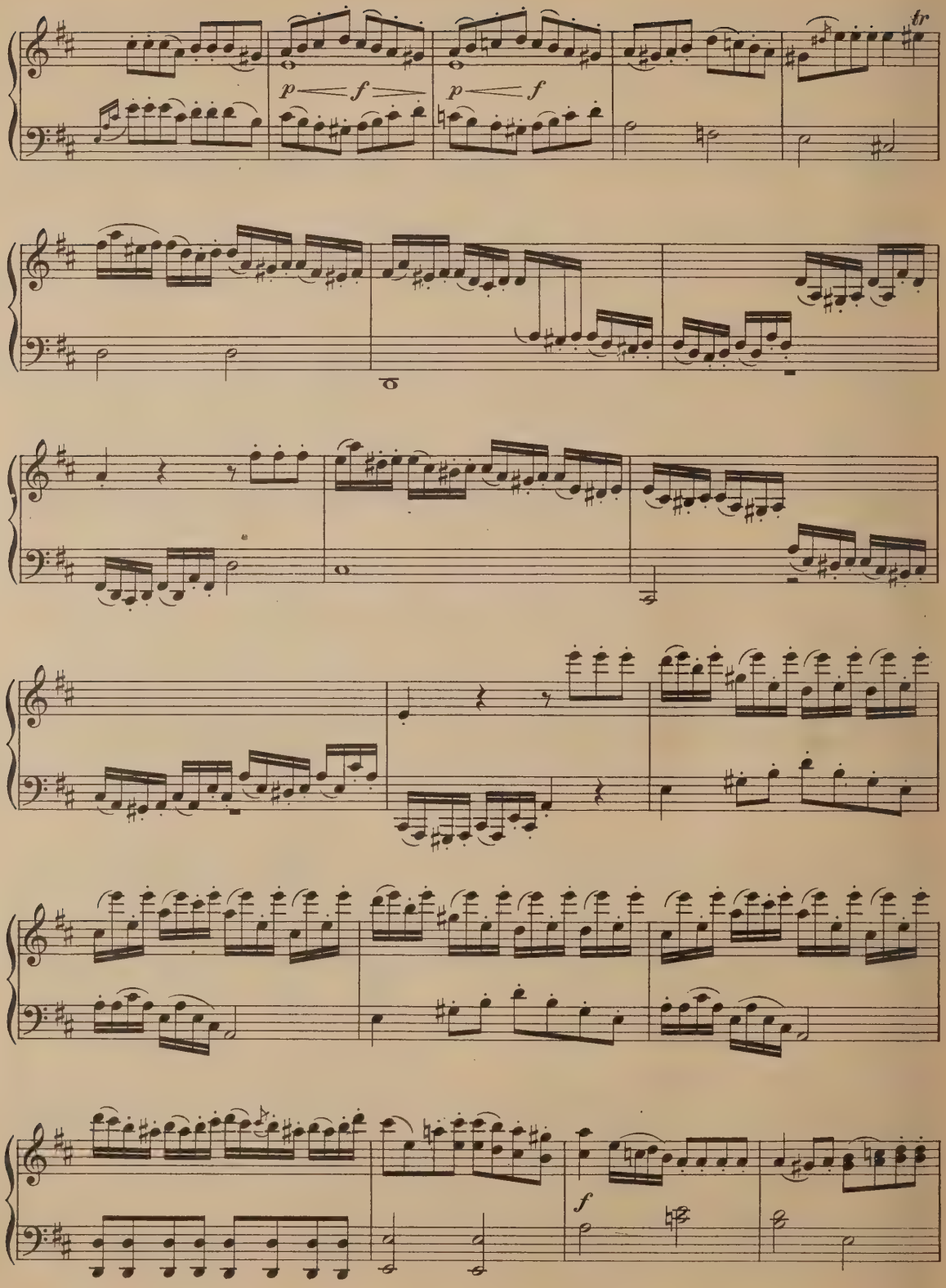
espress.
f
tr
mp
mf
ritard.
mp a tempo
espress.
f
tr
mf
D.C. al Fine

SONATA

(Composed at the age of 9 years)

L. VAN BEETHOVEN

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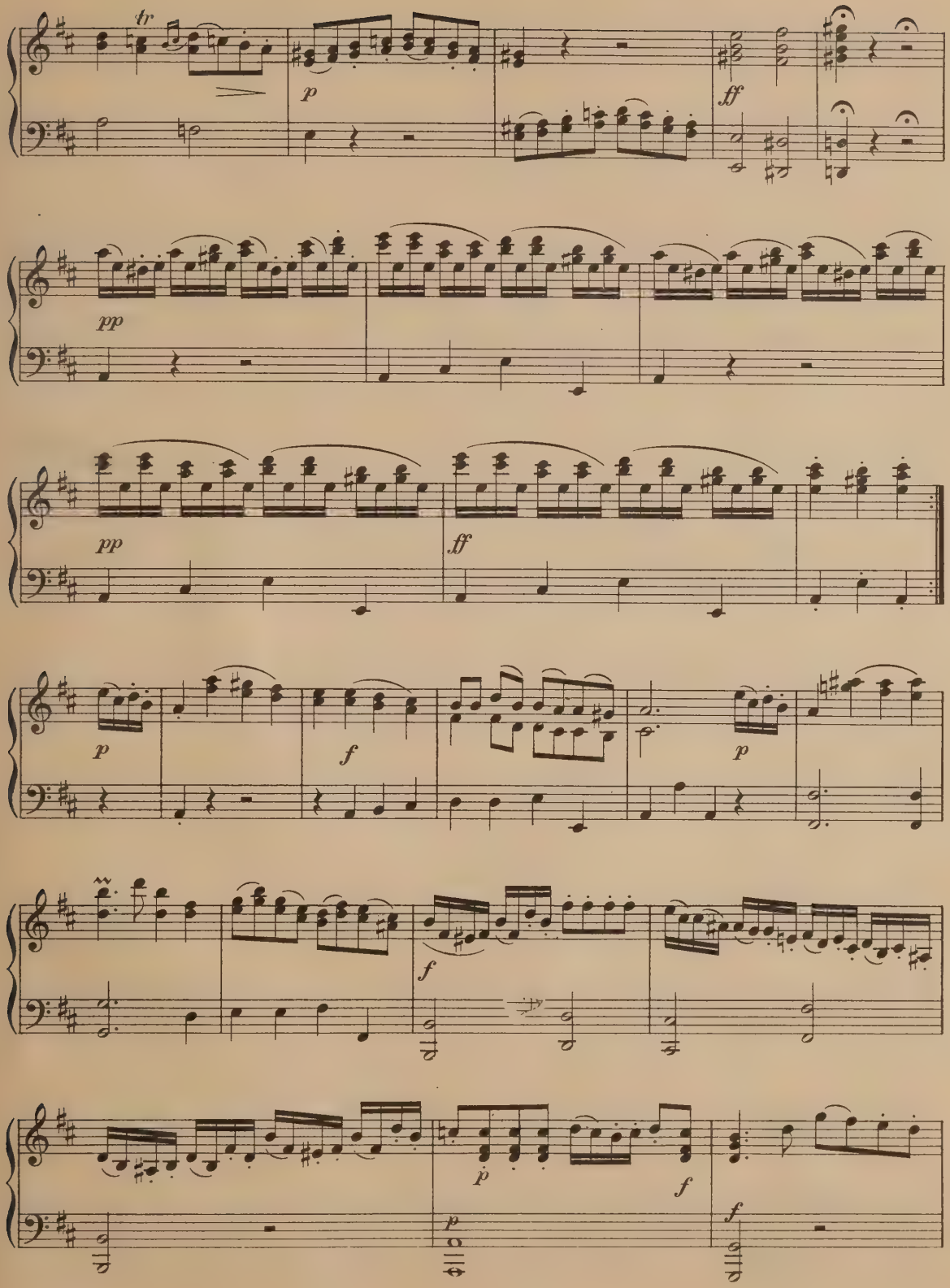
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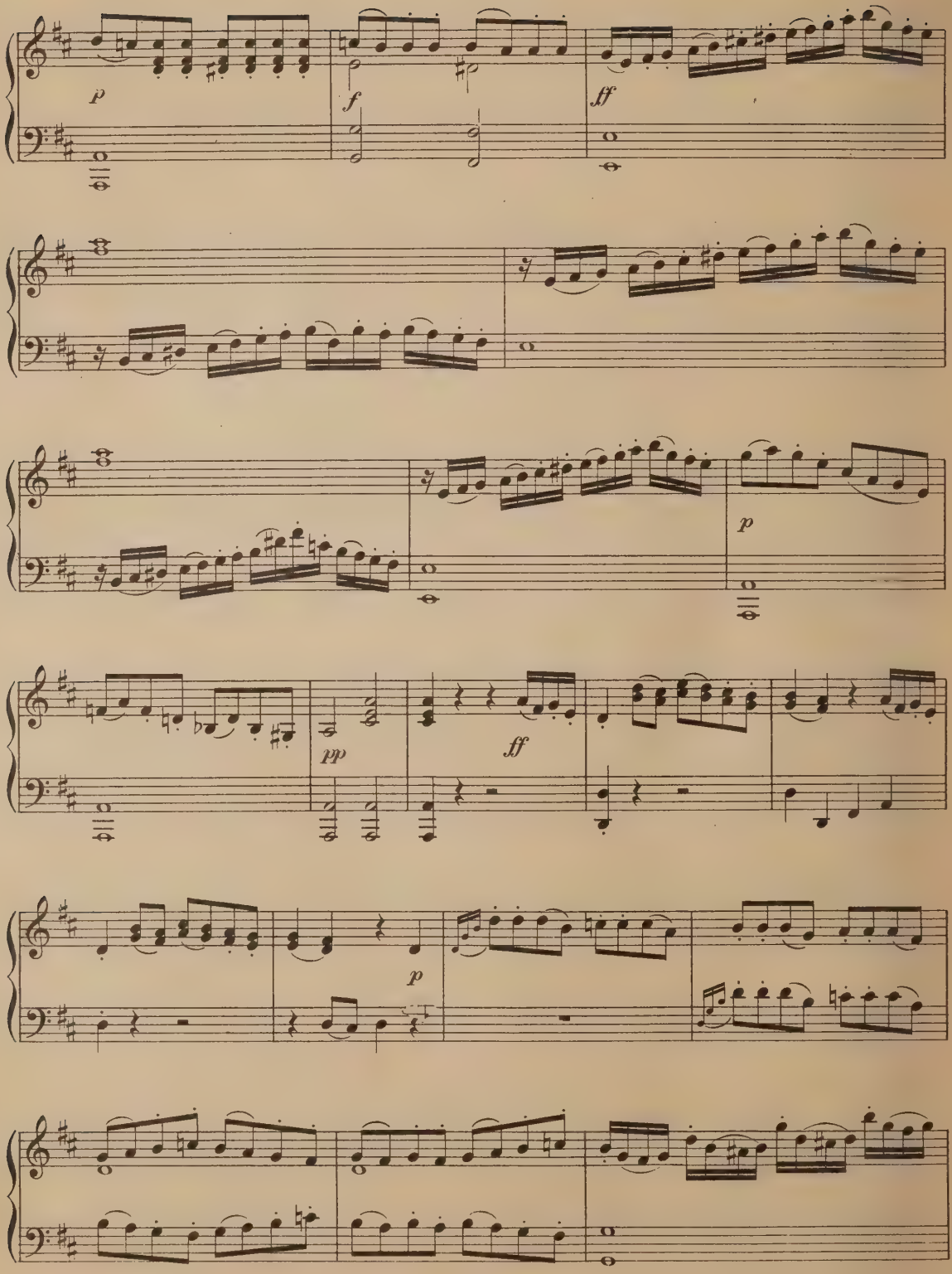
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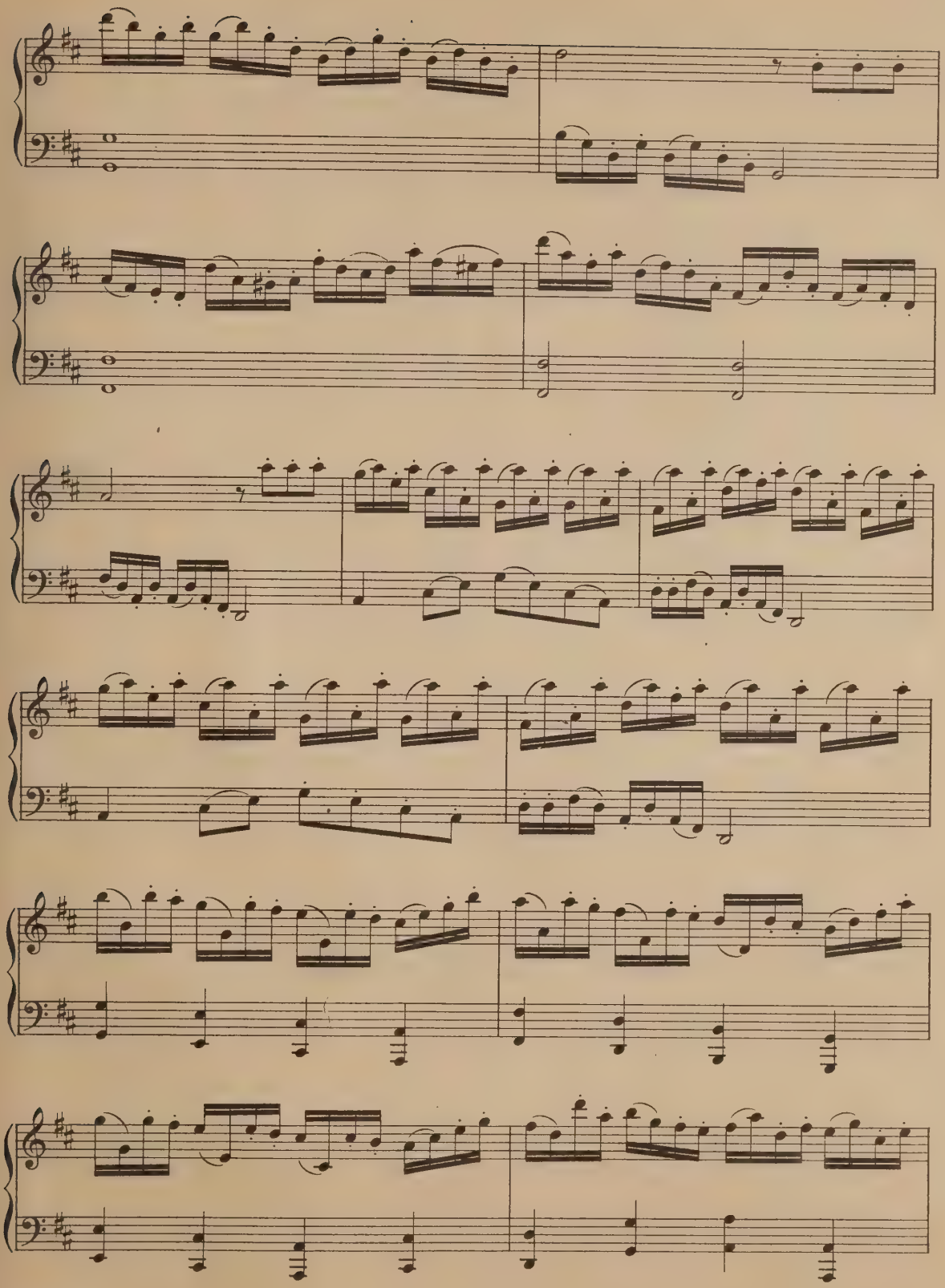

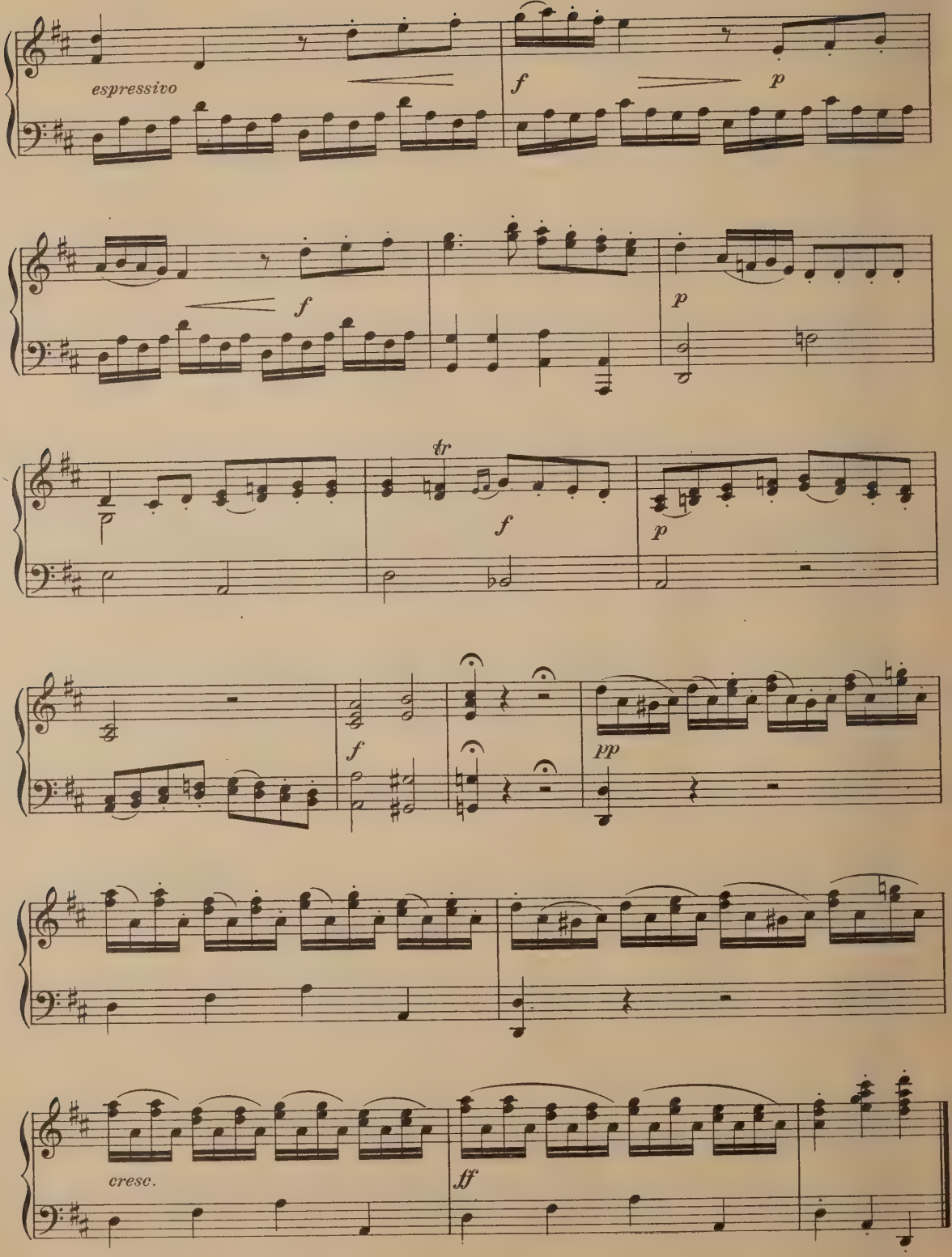
espressivo
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p
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p
tr
f
p
f
pp
cresc.
ff

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